California GARDEN

MARCH-APRIL
1972

Floral Events...

to enjoy

Floral Association general meetings are on the third Tuesday in room 101 of Casa del Prado, Balboa Park.

MARCH 14, 1972 (1:00 PM) "Arranging Without Flowers" Mrs. Gordon Naida Hayes Palmer, noted author, lecturer, and teacher. The lecture demonstration will feature wood, rocks, and dried material.

APRIL 18, 1972 (7:30 PM) "Background Planting for Living" George James, popular horticulture writer and teacher. Emphasis on selection, care, and feeding of plants.

MAY 16, 1972 (1:00 PM) Tour of Balboa Park Lath houses and green houses. George Kempland

JUNE 20, 1972 (6:30 PM) Annual Meeting and Dinner. "Lighting and Landscaping the Garden" Roy Seiforth.

to go

MARCH 11, 1972 (Sat. 10-3) "Annual Plant Fun Faire" Theodore Payne Foundation. 10459 Tuxford St., Sunland. Open to the public. Free.

MARCH 20-23, 1972 California Garden Clubs Annual Symposium, Kona Kai Club.

MARCH 25-26, 1972 (Sat. & Sun. 10-5) Fourth Annual "Ikebana and Art Festival" Ikebana International #119. Casa del Prado. Open to the public. Free.

APRIL 7-9, 1972 (Fri. 7-10, Sat. 10-10, Sun. 10-5) "Wonderful World of Orchids" San Diego County Orchid Society. Conference Building, Balboa Park. Open to the public. $1.00.

APRIL 8-9, 1972 (Sat. 12-10, Sun. 10-6) "Wonderful World of Plants and Flowers 1972" Southern California Horticulture Institute, Santa Monica Civic Auditorium, 1855 Main St. Open to the public. $1.50.

APRIL 15-16, 1972 (Sat. 2-9, Sun. 10-6) "Rose Spectacular" San Diego Rose Society. Conference Building, Balboa Park. Open to the public. $.50.

APRIL 15-16, 1972 Coronado Flower Show.

APRIL 22-23, 1972 (Sat. 10-10, Sun. 10-6) 7th Annual Bonsai Show. San Diego Bonsai Society. Conference Building. Open to the public. $1.00.

APRIL 23, 1972 Convair Rose Show. Casa del Prado. Open to the public. Free.

APRIL 23, 1972 Pacific Beach Garden Club Placement Show.

APRIL 25-26, 1972 (Tues. 2-5, Wed. 9-5) "Point Loma, Land of the Sundown Sea" Point Loma Garden Club Annual Standard Flower Show. All Souls' Episcopal Church, 1475 Catalina. Open to the public. Free.

APRIL 28-29, 1972 (Fri. 2-5, Sat. 10-5) "Flower Show" Escondido Garden Club. Masonic Hall, 1331 So. Escondido Blvd. Open to the public. Free.

APRIL 29-30, 1972 (Sat. 2-8, Sun. 10-4) "Symphony of Flowers", 46th Annual Flower Show. Fallbrook Garden Club. Masonic Hall, 427 N. Hill. Open to the public. Free.

APRIL 29-30, 1972 "Signs of the Times" San Diego-Imperial County Iris Show. Casa del Prado. Open to the public.

MAY 6-7, 1972 (Sat. 1-5, Sun. 10-6) Vista Garden Club Spring Flower Show. Vista Recreation Center. Open to the public.

MAY 13-14, 1972 La Jolla Garden Club Flower Show

MAY 18-29, 1972 57th National Orange Show, San Bernadino.

to tour

For reservations and information call Floral office 232-5762.

MARCH 25, 1972 (Sat.) Rancho Santa Ana Wild Flower Gardens. $6.00 (members $5.00)

APRIL 8 & 15, 1972 SPRING DESERT TOURS. San Diego Back Country, Santa Ysabel Mission, stops for produce, etc., Anza-Borego Desert. $6.00. Extended tour on 15th will include Palm Springs (time for shopping or Tram ride). $8.00.

APRIL 15, 1972 (Sat.) Coronado Tour. $6.50 includes luncheon at Hotel del Coronado and entrance fee to Coronado Flower Show.

MAY 13, 1972 (Sat.) Rose Tour. Los Angeles area rose gardens including Rosehill and Descanso gardens.

to learn

Mrs. Kirkpatrick will resume her flower arranging classes on the last Monday of each month. Please call the Floral Office for further information.

CALIFORNIA GARDEN

Published Since 1909 by the SAN DIEGO FLORAL ASSOCIATION
Casa del Prado, Balboa Park, San Diego, California 92101

MARCH-APRIL 1972

VOLUME 63 *NUMBER 2*

THE COVER

The garden elf on the front cover was done by Glen Chase of La Jolla. From the tip of his pen flow enchanted fantasy adventures for all minds, open or closed to smile on.

The photo on the back cover was done by Betty Mackintosh of Dudleya brittonii growing in Mexico.

The copy for this issue was prepared by new editors, Jim LaMaster and Bill Gunther.

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California Garden is a non-profit publication of the SAN DIEGO FLORAL ASSOCIATION, a non-profit horticultural organization. The magazine is published bi-monthly. Manuscripts are invited. Manuscripts and illustrations submitted will be handled carefully, but we cannot assume responsibility for their safety. All opinions expressed are those of the author and do not necessarily reflect the views of the editors or the San Diego Floral Association.

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California Garden is on the list of publications authorized by the San Diego Retail Merchants Association. Entered as second-class matter, Dec. 8, 1910 at the Post Office at San Diego, California under the Act of March 3, 1879.

POSTMASTER: SEND FORM 3579 TO:
CALIFORNIA GARDEN, CASA DEL PRADO, SAN DIEGO, CA 92101

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Letter from the President.....

THERE WOULD NOT BE ROOM IN THIS ISSUE TO PRINT THE COMPLIMENTS BARBARA JONES (MRS. R. K.II) HAS RECEIVED FOR HER EDITORSHIP OF CALIFORNIA GARDEN. SHE HAS SPENT LONG HOURS OF LABOR AS WELL AS GIVING US GRATIFYING EVIDENCE OF HER TALENTS AND INSPIRATION. IT IS WITH REGRET I ANNOUNCE THIS WILL BE HER LAST ISSUE AS EDITOR. SHE HAS GIVEN SO MUCH OF HER LIFE TO US FOR TWO AND A HALF YEARS THAT WE CAN'T REASONABLY ASK FOR MORE. SHE HAS OFFERED MORE, HOWEVER, AS SHE WILL WORK WITH THE NEW EDITOR AS WELL AS WRITE FOR THE MAGAZINE. GRACE BROPHY (MRS. J. J.), AS CO-EDITOR, HAS HELPED BY SHARING HER KNOWLEDGE AND EXPERIENCE WITH WILLINGNESS. FLORAL ASSOCIATION, THE SUBSCRIBERS, MRS. DONALD INNIS, THE PAST PRESIDENT, AND I, THANK YOU BOTH. YOUR WORK WILL ENDURE.

Beverly Kulot

BEVERLY A. KULOT
PRESIDENT, SAN DIEGO FLORAL ASSOCIATION

CALIFORNIA PLANTSMEN.....

THEODORE PAYNE, horticulturist, was born on June 19, 1872, in England. He was educated as a nurseryman and had an early interest in conservation and wild plants.

Theodore Payne came to the United States when he was 21 and became a gardener in Orange County. He began to collect wild flower seeds. Watching the native plants disappear to ' progress ', he determined to awaken greater interest in California's native flora. In 1896, he was employed by a seed company. In 1897, he returned to England repre - senting that company, and found many California wild flowers growing and being hybridized there. (They had been introduced to England in 1830 by David Douglas, plant explorer and collector.)

In 1903, he went into business for himself, and in 1906, published his first wild flower catalogue. He had specialized in seeds of wild plants and of eucalyptus grown in California. Soon he was world recognized as an outstanding horticulturist and plantsman.

He planted vacant lots in wild flowers and lectured throughout the state on preserving the native flora. He was the inspiration for the Blakesley Botanic Garden in Santa Barbara and supplied over 80% of the original planting. In 1926 he selected the site for the Rancho Santa Ana Botanic Gardens, and for over 20 years supervised the nursery plant propagation.

Theodore Payne brought almost 500 species native to California into cultivation and sent seeds all over the world.

In 1960, three years before his death, he saw his fondest dream come true-- a foundation to continue his work was established. California and the world are richer because of his 70 years of work.

June, 1972, commemorates the 100th year of his birth. Many groups and individuals are planning to honor his memory. In January, 1972, the San Diego Floral Association unanimously passed a resolution to actively support activities honoring Mr. Payne in 1972. A letter from the Postmaster General's office also states that a commemorative stamp to mark his birthdate is under consideration.

Another great plantsman honored in the spring is LUTHER BURBANK (1849-1926) who worked in the suburbs of Los Angeles. He is famous for the developing of new and improved forms of vegetation. His work was enormously valuable and yielded potatoes, plums, and berries (to name a few) that revolutionized food production.

Arbor Day is a legal holiday in many states and was established on April 10, 1872, in Nebraska, to spur the planting of trees. In California it is celebrated on Luther Burbank's Birthday, March 7. In 1882, it was inaugurated as a school festival. Many of us can recall tree planting ceremonies in our childhood. As ecology awareness becomes more widespread, perhaps we will see Arbor Day celebrated again. Well, anyway, you can plant a tree, or perhaps some wild flowers.

Barbara S. Jones, Editor

Maintaining Healthy Cymbidiums

DUANE CLOSE

SOMETIME BETWEEN NOW and Mother's Day, thousands of people are going to acquire plants of the ornamental type, and many of these will be cymbidium orchids. The majority of these will grow well for one or two years, but then they will slowly deteriorate and eventually die.

The first sign of unhappiness expressed by the plant might be normal growth with no flowers during the next season. Then perhaps the next growth will be weak with, again, no flowers. This continues for two or three years until the plant is either dead or is tossed out.

Many of the same, patient people will try another plant with the same sad results. They soon learn to enjoy them for the brief time that they do well and then throw them out, or they may never buy another orchid plant. This is a shame, for it really should not be that difficult to maintain reasonable plant health and vigor. Here are some things you might think about:

First, under what conditions was the plant grown before you purchased it, and are you trying to copy these conditions?

Second, in what condition was the plant when you purchased it? Was it in an active growth cycle, or was it dormant? If active, you can look at the base of the bulbs or leaves and see if there are any live, healthy roots. They should be white and fleshy and sometimes they will be sticking out of the pot and quite obvious. The outside covering of these roots (velamen) may be shades of white to darker brown, but they should not be shriveled. The inside will be fleshy and either white, cream, or shades of green. If the roots are quite active, they will always show a green or white, tapered, smooth tip. If dormant, the new, smooth tips will not show. Before you do any digging into the potting mix, lift the pot and check the drainage holes for signs of roots. Why all the fuss about looking for roots? One of the first things a new plant owner does if he thinks his plant doesn't look good, is to water it, fertilize it, or both. If the plant doesn't have any healthy, active roots, it needs little water and less fertilizer!

What do you do if the plant has no roots? First, check and see if the potting mix is still light and loamy. Squeeze it in your hand, and when you let go there should be some recovery or springback of the soil particles. Second, smell the mix. It should smell sweet or have very little odor. If it does, the roots are going to do well as they emerge. If the mix is heavy, musty, or has a sour smell the new roots will probably die rapidly. Whatever the case may be, water very little, and if the mix is sour, repot into a light loamy mix or unpot and let the plant set until you see obvious signs of new roots——then pot. A little dehydration will not hurt, but you need to maintain a relatively high humidity until new roots form. You might try placing the bare root plant or bulbs in an air tight plastic bag, with little or no obvious moisture, until signs of roots or growth appear; then pot.

The following is a brief guide for maintaining continued plant health:

1. If possible, start out with healthy actively growing plants.

2. Try to keep them this way by becoming aware of the little signs of possible problems. Tips of the leaves should not die back excessively, and roots should remain firm and healthy.

3. Plants on a regular watering cycle (7 to 10 days, depending on the dryness and warmth) should maintain plump bulbs and firm leaves. These leaves should pop when you bend them between your thumb and forefinger.

4. Fertilize with a high nitrate fertilizer (30-10-10) during the growing season-March through September. Then shift to a low nitrate (6-30-30) during the spike-setting season August onward.

5. Give your plants all the light you can during the growing season, but not enough to turn them yellow or burn them. Shade them a little heavier during the flowering cycle and this will give better flower quality and color.

6. Maintain a careful watch for insects. If the leaves show many yellow or dark spots, grab the leaf between your thumb and forefinger and pull gently. If you see tracks of red, you have a spider problem and should spray.

7. Contact other growers in your area——within a few miles if possible. His conditions for growing plants may be similar to what yours should be.

Duane Close is a teacher and science curriculum writer. He has been growing orchids in San Diego for 15 years. He did his Master's thesis on native orchids.

Daylilies

GEORGE BREMNER, D.D.S.

DAYLILY is the common name applied to the *Hemerocallis,* probably because each blossom lasts only during the daylight hours of one day. There is one species, the *Hemerocallis citrina* of the Orient, that has been used extensively in hybridizing for its habit of remaining open later at night than the other species. It also has a pleasant lemony aroma, hence another common name—lemon lily.

The genus, as well as many early hybrids, are used extensively through the Midwest in roadside plantings for the beauty of their flowers and foliage. Once planted in a favorable location, they can pretty well be forgotten so far as care is concerned. Many old homesteads that have been long deserted and old abandoned cemeteries still have huge clumps of daylilies blooming and multiplying. This is not to say that they don't appreciate a nice handful of fertilizer a couple of times a year or a fertilizer pill annually, and in a dry climate, some good irrigation, but they don't just curl up and die if neglected a bit.

Selective breeding during the past couple of decades has brought a great change in the substance, color, and length of bloom period for the daylily. Substance has come both from carefully selecting diploid varieties for this characteristic and the introduction of tetraploids. Colors range from the palest of yellows through deep gold and from blush pink through lavendars and corals to deep, dark reds and near purple. There are also true bitones and others that have eyes and shadings that give a two-tone effect. Although each blossom lasts only a day, each scape (bloomstalk) will have from 6 to 20 buds, so that a single clump of any size may last as long as two months of constant bloom. With the selection of those varieties which bloom early, midseason, and late, plus the inclusion of a rebloomer or two, the season can be made long, indeed. The influence of *H. citrina* blood has produced many varieties that stay open well into the evening. Originally these came in yellow only, but now nearly every color is represented in the later closing varieties. Size varies from 12 inches high with blossoms of 1¼-2 inch to giants over three feet tall and eight inch flowers! The foliage of some is deciduous; others are evergreen. Price range is from about 50¢ to $25 per root.

Culture is really very simple. They will grow in sandy or clay soil, but as with most plants, they relish a good loam with humus. They do not like poor drainage or deep shade. Here in Southern California some of the colors fade when planted in full sun, so check cultivars for sunfastness.

For best results prepare soil about 18 inches deep. Add a cup of bonemeal or a fertilizer pill. (The latter will give a larger clump faster, but perhaps not so many flowers unless some 0-10-10 is added later.) Spread the roots and extend them down and out, burying the crown about an inch. The bleach line on the plant will show the original depth. Space them two or more feet apart, because these plants multiply rapidly and fill in a pretty good space in just a couple of years. They will show appreciation for being fertilized in spring and at bloom time and for some extra moisture especially at bloomtime.

There are literally hundreds of daylily cultivars from which to select, so the following list is just an idea for types available.

Purple Splendor—38". Nearest approach to purple. Yellow-gold throat and sunproof. Evergreen and reblooms. Not in my preference for color, but novel for those who like it. Early midseason.

Little Cherub—12". Clear yellow. Early blooms.

May Hall—36". Peach color, open evenings and reblooms. Midseason. 1969 winner.

Barcelona—34". Orange of great brightness. Tetraploid substance. Midseason.

Brilliant Red—34". Color true to name. Open evenings. Gold throat. Midseason.

Satin Glass—34". Pale blend of ivory and pink, color changing during the day. Midseason. Top winner of 1968.

Frans Hald—24". Bicolor with rust red petals and orange sepals. Again not a favorite of mine, but listed for something different. Late season.

Klamath—36". Lavendar rose of good substance. Colors better in light shade. Late season.

George Bremner, Floral's treasurer, is a dentist and an avid gardener.

Plants with Scented Leaves

GEORGE JAMES

There are a few shrubs whose leaves will release a delightful aroma when crushed or brushed against. These can be used close to walkways so a leaf or two can be pinched off as one passes, and their odor enjoyed as one walks along.

COLEONEMA PULCHRUM, 'Pink Breath of Heaven.' and DIOSMA ERICOIDES is 'White Breath of Heaven'. In spite of the different botanical names, these two plants are quite similar, and for many years both were classified as Diosmas. They have a very fine, needle like foliage, and flower with very small pink or white flowers in spring to early summer. The foliage has a citrus-like odor when crushed.

ALOYSIA TRIPHYLLA has been known in the past as LIPPIA CITRIODORA or 'Lemon Verbena'. It is a shrub of rather poor shape, few leaves, and unimpressive flowers, but the true lemon odor of the leaves is delightful. The leaves may be dried and used in sachets.

MYRTUS COMMUNIS, 'Myrtle,' has leaves with a very spicy scent. The plant is dependable, well foliaged, and has small white flowers which are followed by purple to black berries. There are dwarf and variegated leaved varieties which have the same scent.

PELARGONIUMS, which are commonly referred to as geraniums, have many varieties with scented leaves, a few of which are listed. *P. crispum,* lemon scented; *P. fragrans,* nutmeg; *P. graveolens,* rose odor; *P. odoratissimum,* apple-scented; *P. tomentosum,* peppermint-scented.

Continued in next issue.

George James is an experienced horticulturist and is a teacher of gardening.

HOW A ROSE WAS CREATED

Pictures and information are through the courtesy of All-American Rose Selections.

PORTRAIT, one of the two All-American Rose Selection winners for 1972, is the first rose hybridized by an amateur ever to win an AARS award. Carl Meyer, Ohio, a pipe-fitter by trade, is the breeder of this beautiful rose. To produce Portrait, Mr. Meyer crossed Pink Parfait as the pistil parent (or mother) and Pink Peace as the stamen parent (or father).

Every rose is bi-sexual. It has both male (stamen) and female (pistil) organs. To cross-pollinate, one must chose a not entirely open bud, still attached to the plant, to be sure that it has not been previously pollinated. (Picture 1) Remove the petals in preparation for hybridizing This exposes the stamens (the outer tentacles) and the stigma of the pistil (in the center). (Picture 2) Remove the stamens with the tweezers, leaving the pistil with its receptive stigmas. (Picture 3)

Next remove the pistil and stigmas from a cut bloom of another species.

(Picture 4) Press the pollen-bearing stamens on the pistil stigmas to effect the cross-pollination. (Picture 5) Often this operation is carried out by dipping the stigmas of the female parent into a bottle containing viable pollen, or by dusting the pollen onto the stigmas with a soft brush.

After the " crossing ", each cross should be tagged to identify the parents, and then covered with a small plastic bag to prevent insects or wind from violating the pollination. About four months after a cross, seeds develop in the rose seed capsule (rose hip) and are ready for harvesting. Seeds should be planted in a greenhouse situation. In the spring when the seedlings are large enough, they should be planted outdoors. In about a year, a bloom should appear. At this time, the hybridizer can decide if the plant is exceptional or should be destroyed. It took eleven years from the time of crossing for Portait to be entered and selected as the winner of the award.

Why don't you try cross-pollination. Yours may not be a winner, but think what fun it would be to have an original!

CREATE A BONSAI

IN NINE EASY STEPS

SIMONNE DALY and SHIRLEY HOSIER

Illustrations by AKIRA SHIMA

THE ART OF BONSAI is a reproduction of Nature on a miniature scale. A novice can enjoy this fascinating hobby as learner as much as the master does as teacher. A bit of knowledge is all it takes to get started. So let's go! Let's create a Bonsai!

Simonne Daly, a student of Mr. John Naka, is a member of the San Diego Bonsai Club and the La Jolla Garden Club. Shirley Hosier is a member of the San Diego Bonsai Club. Mr. Shima is Vice-president of the San Diego Bonsai Club.

Informal Upright

SELECTION OF TREES: Small leaved trees should always be chosen in order to create an effective bonsai. Satisfactory plants are the ginkgo, liquidambar, Atlas cedar, pomegranate (large type—not miniature), evergreen elm, and Japanese black pine. Also *Procumbens nana,* San Jose, and the prostrate junipers are very popular bonsai subjects. These can be found in nurseries, and the 5-gallon can specimens are good size and allow for a head start in growth.

STYLING: Trimming and shaping of the selected plant are done before potting. Finding the front of the tree is very important. It should present the most balanced side, and a good view of the main trunk is desirable. The informal upright is the simplest to do. (See illustration) The top of the tree should lean a little towards the viewer. Leave about one-third of the trunk showing,and from the bottom of the tree the first branch should be the longest. The second branch is placed opposite but a bit higher, alternating branches along the trunk all the way to the top. Be sure to leave back branches when you are trimming. The resulting outline should be one of an irregular triangle. Since the first branch is the longest, the branches going up become shorter. The distance

BONSAI NI
OKASU MAGARI O
KAMI YURUSHI

Illustration and Senryu

JOHN NAKA

(Chiriku Naka, Pen Name)

The above poem is Senryu. Like Haiku verse, it usually is of 5-7-5 syllables. Senryu expresses feeling (sensual). Haiku usually contains a seasonal word. The literal translation of Mr. Naka's poem is:

Around bonsai
Things that don't belong there
May the Lord forgive you.

Mr. Naka, a Los Angeles Bonsai teacher, gives courses all over the United States. He is a frequent contributor to Bonsai magazine and writes Senryu for many Los Angeles publications.

Fudo

between the branches should not be the same.

WIRING: Now that your tree is trimmed, the wiring may be done. Use copper wire only. The size of the wire should be one-third of the branch to be wired. You may insert the wire through the holes at the bottom of container to give the tree stability or push it into the soil about one inch. In any wiring even spacing is desirable. Three-eighths of an inch apart will give support. Holding the branch with your left hand, guide the wire up with your right hand, twisting it once to make two or three turns. Do not wind too tight. Even turns and spacing is the correct way. There should be no sharp bends or angles. Do not cross the wires. Leave them on about six months or before they start cutting into the bark.

ROOT TRIMMING: Gently remove about 2/3 of the soil from the plant. A chopstick, used in a downward motion, makes a good tool. Cut the roots on a slant and leave about one inch of them extending from the remaining soil.

CONTAINERS: Sombre colored pots are used except for flowering bonsai. The length of the pot should be 2/3 of the tree height. An upright tree usually requires an oval or oblong container. If your container has three legs, one leg should be forward, except with a cascade style bonsai in which case it is put under the cascade. Sometimes pots have etched decorations of scenery and calligraphy. The scenery should be facing forward for flowering trees, with the calligraphy forward if evergreens are your bonsai.

PLANTING: Use 1/8 inch mesh to cover the drainage holes of the pot. Add a little pea gravel for drainage. Planting mix has proven satisfactory. Sprinkle the mix into the pot until it is about 3/4 full. The tree should then be placed behind the center of the pot slightly off center. Gently work the tree into the soil. Use a chopstick to work the soil around the tree until there are no spaces between the roots. Leave a quarter of an inch of the rim of the pot exposed to allow room for watering. Then soak the bonsai by placing it in a large container deep enough to cover the pot almost to the rim. At the same time sprinkle the leaves of the bonsai, being careful not to wash away the soil. The pot should be left soaking about fifteen minutes, after which the bonsai is kept in a shady place for about a week.

CARE: Water your bonsai every day except on rainy days. Be sure that the water comes out of the drainage holes at the bottom of the pot. Foliage should be watered too. A bonsai should be placed where it can get the morning sun and afternoon shade. Remember that your bonsai is an outdoor plant, but it may be brought indoors for short periods of time for special occasions, perhaps even a day or two.

REPOTTING: Deciduous and flowering trees are re-potted every year and about every three or four years for evergreens. The roots are cut and trimmed at this time and the bonsai placed in fresh soil.

FERTILIZING: Do not feed for one month after transplanting. Then use organic instead of chemical fertilizers. Follow directions carefully and start feeding in April and end in October.

EXHIBITING: A bonsai is best displayed on some kind of stand, preferably wood or bamboo. A piece of polished or stained wood is very effective. Never use cement blocks or piles of mountain or beach rocks combined. The stand must not detract from the bonsai. The background or backdrop against which bonsai are displayed should be plain without pattern and light enough for good photography. The best side of a bonsai is the front. So in taking a picture, take it of the front only, not from the side or the top. A small bonsai can accompany a larger one. Companion bonsai may be a small herb or rock-planting, wild flowers, grasses or ferns.

And so in your portrayal you have re-created the beauty of Nature.

Voila! You have a bonsai!

Yoshimara, Yugi and Wolford, Giovanna M.: Miniature Trees and Landscapes, Charles E. Tuttle, 1957

Alstadt, Lynn Perry: Exhibiting, 1970

NAME A BONSAI? WHY NOT?

Here are some names the Japanese have chosen for theirs:

Child of the Sun, Crane's Dance, Gem–Treasure, Jewel–Fortune ,White Thread, Waterfall, Dragon Flying into the Clouds, Thousand Storks, Misty Dawn, Phoenix, FUDO (God of Fire and imaginary guard of Buddha.)

All it takes is a little imagination!

These names were collected over the years by Simonne Daly. She saw them in shows in Japan, Hawaii, and the United States.

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Proteaceae

BARBARA JONES

PHOTOS BY BETTY MACKINTOSH

SOME OF THE WORLD'S most spectacular flowers are members of the dicotyledonous Protea family. Most *proteaceae* are native to the southern hemisphere. Of the 60 genera and 1,400 species, 37 genera with 300 species are native to Australia and 14 genera with 380 species are found in South Africa. *Proteaceae* are found on the western coast of South America and in Brazil, in Ethiopia, in Madagascar, and on many Pacific islands from New Zealand through Melanesia to Japan.

These plants are not "new", and the Protea, the genus for which the group is named, was first illustrated in 1605 by Clusius. By the end of the 18th century they were fashionable plants in England and in Europe. (More so than now.)

The name *Proteaceae* comes from *Proteus*, a Greek god of the sea, who was able to change into many forms.

The majority of the family are xerophytic, found in semi-arid regions where rainfall is under 10 inches per year. (If it falls at the wrong time, it may injure these plants, too.) Southern California is one of the few places in the United States where the *proteaceae* will do well in the open ground.

Plants of this family are difficult to grow for many reasons. The seeds have a low germination rate, and only 10 to 25% of the seedling plants survive the first year. These plants have an apparent mycorrhizal relationship with a root fungus in their native habitat, and the lack of a local symbiotic root fungus probably accounts for the large seedling loss.

Protea family members have a reputation for wanting to be left alone. Applications of chemical fertilizers or animal manures, cultivation about the roots, or even routine pruning can bring on plant collapse. At this point the reader is probably wondering why anyone would grow such contrary plants. Well, have you ever seen the flowers? Wow!

The *proteaceae* genera most commonly cultivated in the United States are:

BANKSIA (Pimelea) Australia; 50 species. Stiff angular shrubs and small trees. Upright cylindrical inflorescence, yellow to brick red.

DRYANDRA. W. Australia, 50 species. Shrubs and small trees. Flower in pom-pom shape, yellow to silver. A fire follower.

EMBOTHRIUM. Australia, 1 species; South Africa, 3 species. Small tree. Red flowers in masses. Called Fire Bush.

GREVILLEA. Australia, Tasmania, New Caledonia, 230 species. Low shrub to small tree. Large range in habitat, foliage, and flower.

HAKEA. Australia and Tasmania, 100 species. Shrub or small tree. One of the easiest to grow.

ISOPOGON. Australia, 30 species. Shrub. Flower is thistle-like, white, yellow, pink, red, purple. Called Cone Bush.

LEUCADENDRON. South Africa, 70 Species. Shrub and small tree. Dioecious.

LEUCOSPERMUM. South Africa, 32 species. Shrub. Inflorescences consist of many individual flowers in a head or spake or along a branchlet.

MACADAMIA. Australia, Madagascar, 14 species. Shrub to small tree. No showy flowers. One species is nut of commerce.

PROTEA. Africa, 130 species. Shrub. Genus gives name to family. Natural habitat similar to our chaparral. Most intense color in series of floral bracts below the flower.

STENOCARPUS. New Guinea, New Caledonia, North Australia, 30 species. Tree. Lobed, oak-like foliage. Red flowers in head. Called Firewheel tree.

TELOPEA. Australia, Tasmania, 3 species. Shrub. Globose flower heads. Fire follower. Called Waratah.

There are many good texts available which will describe these in greater detail. This is only a brief outline of the protea family.

Telopea speciosissima

Hex Signs

BARBARA JONES

VISITORS TO PENNSYLVANIA Dutch country in Pennsylvania or Maryland are always impressed by the beautiful farms with the large white barns with their colorful circular decorations called "Hex symbols."

Hex, according to the dictionary, is a word meaning witch or sorcerer, or jinx or bad luck. By tradition, a Hex symbol is supposed to ward off bad luck.

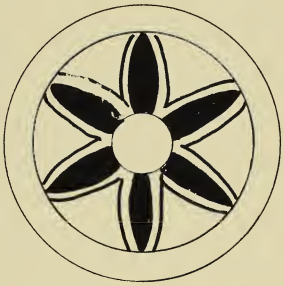
Hex symbol paintings have been used for many decades, and some students of this folk art feel they began as an interpretation of the stained glass "rose" windows found above altars and entrances of churches. It is known that early farmers in the area often carved crosses over barn doors or animal stalls. Historians feel that these were to provide protection for the animals. These copies of the "rose" windows were probably used for the same reason.

Hex symbols are recognized American folk art and there are many designs. In our current revival of American traditions and arts, Hex symbols are often found on fabrics and on artifacts.

Here are some that may be interesting in your garden. Most city gardeners don't have a barn, but think of the interest if your tool shed, garden house, or garage suddenly "blossomed forth" with a sample of this fascinating, colorful art of rural "Americana."

Star for good luck.

Sun and rain for crop abundance and water.



Double rosette, the 15th century "Rose Window."

Single rosette, most popular. Keeps away all bad luck.

Garden

THE TERM, pH, (percentage Hydrogen) refers to the alkaline-acid balance expressed on a scale from 1 to 14. This scale can be misleading because it is a logarithmic scale. Seven is neutral (pure water), 8 is 10 times more alkaline, 9 is 100 times more alkaline, etc., and 6 is 10 times more acid and 5 is 100 times more acid, etc. Often the directions with plants or seeds indicate the pH the plants prefer. If the pH is not correct, the plant cannot make use of the nutrients available in the soil. Most plants prefer a neutral or slightly acid soil. Tests have shown that plant nutrients are more readily assimilated when the pH is near neutral. If you are having trouble with a certain plot of ground or are just curious, test it. A simple test kit is available at your local nursery for a very reasonable price.

Organic material is usually acid, so it can be used to correct a too alkaline soil. If the soil becomes too acid, then ground limestone or wood ashes or marl or ground oyster shells can be used to correct the situation.

NPK is another term that gardeners should understand. N(nitrogen), one of the most important elements for plant growth. Nitrogen is responsible for protein, the major constituent of protoplasm, the living part of all living things. Too little nitrogen will cause leaves to yellow but too much makes stems spindly and the plant less resistant to disease. The major organic sources are bloodmeal (15%), hoof and horn (12%), guano (12%), cottonseed meal (8%), Milorganite (6%), and bone meal (4%).

P is for phosphorous. It produces strong roots, bright flowers, and increased seed yield. Deficiencies can be noted as a purplish or reddish color in the plant. Major organic sources are phosphate rock (30%), bone meal (28%), Milorganite (3%), cottonseed meal (2½).

K is for potassium (potash). It carries the carbohydrates through the plant, helps to prevent disease, and aids in N utilization. Manures are good sources of K but wood ash (8%) and seaweed (5%) are excellent, too. If a plant is deficient, leaf margins will be yellow.

The three numbers usually seen on

Symbols

plant food containers stand for the percentage of N-P-K in that particular product.

Actually the most important nutrients for plants are CHO, carbon, hydrogen, and oxygen. These are found naturally in air and water or soil.

Secondary elements needed for plant nutrition are calcium (Ca), iron (Fe), Sulfur (SO), and magnesium (Mg) . Calcium helps form cell walls. A deficency will cause a scalloped or an abnormally dark green leaf. Stems will be weak and buds will dry out. It is available in limestone.

Iron aids chlorophyll, the green food manufacturer. A leaf which curls upwards or young leaves which have yellow between the veins indicate a lack of iron. It is organically available in dried blood.

Sulfur aids in nitrogen utilization. Hard, brittle stems may indicate a sulfur deficency. It is available in soil sulfur.

Magnesium deficency causes thin brittle leaves and twigs and the leaves to have a purplish-red color. It helps in the utilization of other nutrients and is found in manure.

Other symbols found are what are known as the trace elements. Usually they occur naturally or are added with normal nutrient addition. Zinc (Zn), Copper (Cu), Manganese (Mn), Molybdenum (Mo), and Boron (B) are trace elements. Many of them are toxic and will do the plant harm if available in large quantities, so be sure you have a soil test or test your soil yourself with one of the inexpensive kits available at your nursery or plant store before adding any of these.

Be moderate in adding all soil nutrients. Be careful to maintain natural environmental conditions in the garden. Too much of any nutrient is harmful to the plant and may take the soil out of balance so that none of the other nutrients can be utilized.

Today many products are available, and we generous Americans tend to give too much, even to our plants. If you are having trouble in one part of your garden, test the soil. In this way you may get an indication of the problem and be able to correct it.

Barbara Jones

Carnations

ALICE RAINFORD

THE CARNATION is a member of the Dianthus family which includes Carnations, Grass Pinks, Sweet Williams and others. The main ancestor of the Carnation we know is *Dianthus caryophyllus,* or Clove Pink. Larger sizes and more petals have been developed by American and English hybridizers from wild varieties. The most fragrant Dianthus are the small species. *Dianthus plumarius,* often called Grass Pink, China or India Pink, is more like the original wild type. They all are small-leaved, low-growing plants suitable for edging walks. They are easily grown from seed. Though one cannot be certain of colors in seedlings they often produce delightful surprises.

There are many forms and colors in the wild varieties of Europe, while we only have one species in America. Not many are native to Great Britain, but it is thought that they were imported by the Normans or else they came in the Norman (Caen) stone from which the first castles were built. They have become naturalized throughout England Some have very tiny leaves and are almost turf-like without the joints of the ordinary carnation. One small type, Maiden Pink, is so fragrant that Lord Bacon ordered it planted by the paths "where the ladies' robes would brush against them as they walked in the gardens stirring up a divine fragrance."

Carnation was originally spelled "coronation" because it was so well adapted for use in making crowns, garlands, and wreaths used in royal festivities. It was also called Crownation in some of the old books. Early writers used many other names: Carnadine, Gilliflower, Pageant Flower, Incarnation, Gillover, Flower of Jove, Dainty Lady, and Clove of Paradise. The most intriguing name of all is "Sops in Wine." Because of its spicy odor the flowers were used to add flavor to wine and beer.

Writers of the seventeenth century declare that a cordial made from the red Clove Pink was sold in the apothecary shops of London. Carnation vinegar was valued as a remedy for the plague. Queen Elizabeth I was so fond of her flowers and garden that she kept a woman constantly employed arranging them in her apartments. It is said that she regarded these cordials as the "delight of the human race."

San Diego County has long been a center for the commercial growing of carnations. It is San Diego's official flower. Plant and enjoy this fragrant flower with the same zest as did the Elizabethans of long ago.

Alice Rainford was one of San Diego's first florists. She was a frequent contributor to California Garden from its beginning until her death in 1971. Excerpted from a 1964 issue.

Garden Club Symposiums

WHAT ARE THEY?

MARTHA H. ROSENBERG

EARLY EVERY SPRING, between February and April, Judges from all parts of California meet in a chosen city to attend a Symposium. It is neither a social gathering nor another convention. This annual California Garden Club Symposium is a unique experience. However, it is an experience that is being reproduced at different times of the year in almost all of the 50 states.

The Garden Club movement, as we know it, is strictly an American institution. True, there are small local clubs all over the world, made up of people interested in gardening or in particular plants. Since the time when primitive man quit his wandering and settled in one spot, the woman of the family has scratched the soil and planted seeds and bulbs, at first for food, then, later, to satisfy her innate sense of beauty--her need to make her surroundings more attractive. Until now who can say which is more important to the gardener, the practical food or the real "soul" food?

There must have been small garden groups in this country for many years before any were recorded. By the early 1900' there were even a few state federations of garden clubs. But it was in 1929 that Mrs. John W. Paris of the Federated Garden Clubs of New York State invited each of the existing State Federations to send a representative to a meeting in New York City to consider uniting the Federations.

The meeting was held March 11, 1929, in New York City. Representatives from eight state Federations came to this first meeting. A Nominating Committee was appointed, and they adjourned until May 1st, when all Federations were to meet in Washington, D.C., at the invitation of the National Capitol Federation of Garden Clubs. At this time there were 19 existing Federations, and 13 were present at the May meeting. Officers were elected and a Constitution was presented and adopted. This was the beginning of the National Council of State Garden Clubs.

As Garden Club and Horticulture Society Flower Shows grew larger and more prevalent, the need for standards of judging became obvious. Again, the Garden Clubs rose to meet the need.

In 1935, the New York State Garden Clubs published a small pamphlet called "Judging In Flower Shows". This pamphlet was made available to any Garden Club on request, and was widely used. Books on judging, from the Massachusetts Horticultural Society, The British Horticultural Society, and other special plant societies were also used. However, something more comprehensive was needed, and in 1945 National Council of State Garden Clubs compiled and published the first "Handbook For Flower Shows". It has since been revised and updated in 1965 and in 1970.

In this book, specifications for setting up a Standard Flower Show are explained; a scale of points for judging each class of horticulture specimen and each different class of flower arrangement is written and used nation-wide; and beyond this, a rigorous and very demanding Judges' course is outlined in detail.

To become a Flower Show Judge, one must be a member of a garden club, which is a member of National Council. Then, the would-be Judge must set aside time for the next 2½ years to take a series of five lecture courses, some as complete as those in an accredited horticulture school. No more than two of these courses may be taken in one year. At the end of each course there is a written examination. There is a written exam on outside reading covering 15 or 20 books on Art, Flower Arrangements, Horticulture, and Landscape Design.

When the Student Judge has passed these six examinations and completed designated judging and exhibiting requirements, she is given a card that certifies her as an Amateur Accredited Judge of Flower Shows, and it is stamped with the seal of the National Council of State Garden Clubs. She also becomes a member of one of the Judges Councils.

In California there are five Judges' Councils. The Founders Council of Judges, Inc. covers the San Francisco and Bay Area. It was founded in May of 1954, with eight charter members and now has a combined membership of 69.

The Judges' Council of Southern California, in the Los Angeles area, was founded January 17, 1955, with four charter members. Their total membership is now 61.

The Valley Group of Judges' Council covering the Sacramento Valley was founded in 1958, with 13 charter members. Today it has 34 members.

The Southwestern Group of Judges' Council, taking in the area of San Diego County, was founded in March of 1959, with 9 charter members. At this time, the membership stands at 32.

The Cascade Judges' Council is located in Northern California. It was founded April 25, 1968. There were 12 charter members, and all remain active.

Study continues in the programs of all these Councils, for Judges cannot afford to stop learning. Her Judging Certificate is good for three years. Before this three year period ends, she must take a Refresher Course and Point Scoring Exam.

And, this brings us full circle. This is why Judges are gathering in San Diego from all parts of California. For this is what a Symposium is - A Refresher Course for Judges - but it is "entertainment and information time" for every one else.

Martha Rosenberg is a member of the Southwestern Judges Council of National Garden Clubs, Inc.

References:
"The News," official magazine of the Federated Garden Clubs of New York State, Inc.

California Garden, 62:47-49 (March-Apr.) 1971.

EDITOR'S NOTE: All Judges are volunteers. Clubs may contact their local Council if Judges are desired for a flower show.

Nosegay Arrangement

ADRIENNE GREEN

IT IS EXCITING to bring nature into your house in a flower arrangement. Flower arranging is a creative hobby which uses inspiration, mechanical know how, and a knowledge of design.

There are no exact rules in flower arranging, only guides to good design. There is more than one way to arrange a group of materials. No piece of plant material is ever the same, so it is always a challenge because no design is ever the same.

It is often difficult for a beginner to do period arrangements. A simple "nosegay" arrangement goes as well with Victorian furniture as contemporary. Arrangements based on this motif are used in the Winterthur Restoration in Rhode Island, in Williamsburg, Virginia, and were often used in the White House during the Johnson administration.

This arrangement will last for weeks. It is charming on a living room table, for a centerpiece on a tea table, or on a dining room table. It is a wonderful way to use one gorgeous flower if that is all you have.

Adrienne Green is a Senior Judge and an instructor of Artistic Design, National Council of State Garden Clubs' Flower Show Schools.

Step 1. Use waterproof floral tape and attach a piece of soaked oasis to a plate 10" in diameter. (A Mexican plate was used in example.)

Step 2. Cut 11 magnolia leaves approximately the same size. Make a "ruffle" with the leaves by slightly overlapping each one.

Step 3. Cut 7 pieces of leather fern about an inch shorter than the leaves and make another "ruffle" of fern.

Step 4. Take a large chrysanthemum, cut the stem short, and place it in the center.

Other effective combinations: (1) One or more camellias for center with leather fern for "ruffle"; (2) Gerberas or calendulas are striking for the center with ferns or their own leaves for the "ruffle"; or (3) Try combining more than one kind of flower using the circular design. This was included in a demonstration for the Palomar District. Hostess club was the La Jolla Garden Club.

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FLOWER ARRANGEMENT is a changing art

DOROTHY MARX

PHOTOS BY BETTY MACKINTOSH

THE OCCASION of the opening of Casa del Prado (November 14, 1971), not only brought out the best horticultural displays each plant society could offer but many flower arrangements by San Diego artists whose medium is plant material.

The unusual variation in arrangement styles and materials shows that this art is changing as rapidly as other phases of life today. Here, too, it is popular to scorn the traditional. The arranger "does her own thing."

Little conscious effort is made to obey the principles of design, and those who discuss these guides even seem dated. But no matter how unfettered the arranger, how unusual her combinations of material, or how "far out" her container, the real artist will create a balanced arrangement which is well-proportioned and has satisfying accents and a feeling of movement (rhythm) sure to delight the viewer, simply because she herself will not like a composition without these attributes.

We have come far from the traditional, often crowded, mass arrangement of 30 years ago. Seldom were the rule-bound arrangers who made them able to achieve the self-expression necessary to produce fine art.

Today we use color, texture, and space boldly. Contrasts are sharper. We use fewer flowers, which requires more skill, but we make larger and much, much taller arrangements. Distinction and originality, fine use of space created by skillful manipulation of material, and third-dimension are qualities more and more highly prized.

It is hard to believe that we were once taught not to combine chrysanthemums, associated with fall, with spring plant material or to combine native material with exotics. Crossed lines and figured backgrounds were equally unacceptable. Today there are no "holds barred" and few who do not accept the combining of plant material with man-made or man-molded metal, plastics, and glass. In fact, to create an example of modern sculpture using only plant material is more and more challenging.

Those of us who love the art of arranging do not think of it as therapy, though we would admit there is excitement in finding something new and using it well, a tonic which can keep us young and happy. Probably there is no more pleasant way to achieve the creativity which is good for us and to escape from today's pressures than to take up flower arrangement as a hobby. Try it. You may find yourself changing, too.

Dorothy Marx is a National Garden Clubs Judge with Masters Certificate. She is Chairman of the Southwestern Judges Council.

EMMA ORSTROM'S arrangement for Ikebana International is a simple arrangement of pompon chrysanthemums with two stems of nandina and a twisted branch in a modern vase on a glass base. Balance is achieved by placing the vase off center on the base as the wider portion of the base compensates for the heavy nandina.

SADAKO OEHLER (for Ikebana International) suggests a ballet dancer, as the pointed "toes" of the ceramic container seem to dance on the free form base. The rhythmic hoops within the body of the arrangement add to the illusion, as do the pointed thrusts of the palm. The contrast of *Asparagus retrofractus* and the lilies is lovely. The balance is perfect, as this arrangement seems actually to swirl gracefully.

HELEN ARD'S arrangement for Flower Arranger's Guild features the unusual canary tree flowers with chrysanthemums and dried agapanthus. The tall Japanese container is distinctive as is the use of colored pebbles for a base.

DOROTHY MARX'S arrangement for Flower Arranger's Guild is in a container by Lorraine Lee of La Jolla, and it is placed on a stand created by an up-turned metal basket and oval wooden base. The large manzanita root, anthuriums, swirling cycad stem, and tall flax suggest a tropical garden.

THERESA RICHARDSON'S arrangement for Flower Arranger's Guild features a cascade of vari-colored Christmas balls on flexible bamboo stems. The bamboo container has two openings and goes well with the handsome Japanese base. The fern and chrysanthemums are used with restraint for a charming effect.

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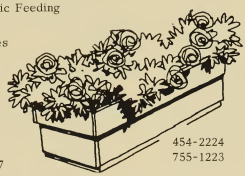

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EAST MEETS WEST

A DIRECTIONAL INTERCHANGE

IN

WESTERN AND JAPANESE FLOWER ARRANGING

HELEN E. ARD

FOLLOWING WORLD WAR II when the wives of the diplomatic corps and the military forces were again permitted to accompany their husbands to the Far East, they brought with them their spirit of adventure, along with a touch of serendipity. Americans have treasured Oriental objects since the "days of the Clipper Ships." The beauty of the ancient arts and cultures of these far away places were rediscovered by the wives. Many developed an interest in the Orient, especially in the art of ikebana (Japanese flower arranging).

A widespread interest in Japanese flower arranging in the early twenties introduced "Ikebana" into the English language, and many began courses of study in this art to find out just what it was all about. What was ikebana which was so different from our Western Way of arranging flowers? Instead of our mass of flowers and colors, ikebana emphasized simplicity of line, importance of space and depth, using a mimimum of flowers. Many of the Western students of ikebana studied for months, some for years, returning to their homes full of enthusiasm for the simplicity and beauty of this art. They learned techniques for handling and treating plant material, too.

Also, during this period, thousands of Japanese brides of U.S. Forces personnel came to the United States and brought with them their Eastern traditions, arts, and culture. In Japan many women study ikebana as a part of their education. Thus, these brides brought their knowledge of ikebana to the West.

Helen Ard, a Master of the Kofu School of Ikebana, is president of the San Diego chapter of Ikebana International.

These two groups of women, the Western inspired with its enthusiasm for ikebana, the Eastern with its nostalgia for ikebana, combined to make a major force of influence among flower arrangers of the West. Thus was today's widespread Western interest in ikebana born.

A major additional stimulus to the growth of ikebana world-wide came with the establishment in 1956 of a cultural, non-profit organization founded in Tokyo by Mrs. Frank A. Allen, Jr., an American who became enthusiastic about Japanese flower arranging while living in Japan. The organization is Ikebana International, flourishing now with a total membership far exceeding 10,000 in all parts of the globe, and with well over 160 chapters and registered study groups, including our own San Diego Chapter #119, chartered in 1968. The purpose of the organization is "to stimulate, cultivate, and perpetuate the study of Ikebana and related arts and culture by demonstrations and public exhibitions and to strengthen relationships among teachers and students of Ikebana."

There is an ever-growing demand for programs featuring lectures and demonstrations of ikebana. Americans want to know, "What is ikebana?' Having learned this art through long study primarily while living in Japan, both American and Japanese speakers and demonstrators are usually teachers who are registered with their individual schools that are registered with the Japanese Government. In addition, the increasing demand for ikebana classes and workshops expands knowledge as West meets East.

And what of our earlier premise, "East meets West?" After centuries of isolation the doors of Japan opened to the West in the mid-nineteenth century with the visit to its shore of Commodore Perry and his Great Black Ships. In the years following, the Western nations clamored for trade, and the East met the West along with an assimilation of modern ideas of the West. The Western influence was felt in most of the arts, especially in ikebana. The end of the nineteenth century brought many changes in the Japanese flower world, including an introduction of new kinds of large and lavishly colored Western flowers, which could not be used in the formalized centuries-old arrangements. Hence, a change was demanded. New schools were established which broke away from the traditional and classical ikebana. Among these which most strongly influenced today's ikebana was the Ohara School, which developed the "moribana" style, a piling up of flowers in a low container. At first the established masters rejected this casual type of arrangement, but its new, colorful style immediately became popular with the people, who welcomed its freshness and comparative ease of learning.

Other schools came into existence in the first half of this century, including my own Kofu School, which was found-

ed in 1935 by Saigetsu Yamamoto who had studied in the classical Koryu School from childhood. She felt a need to create a more contemporary school of her own in order to express more fully her forward-looking ideas, a school to blend the traditional with the modern. Her frequent contact with the people of the West led her to create a new technique of flower arrangement while still retaining basic styles of the more traditional schools. Thus, the classical styles of the East did, indeed, meet the contemporary trends of the West and joined together in the establishment of the Kofu School.

In Japan the architecture of new homes was Westernized, with the gradual disappearance of the tokonoma (a recessed alcove in which a traditional tall ikebana usually was placed and viewed primarily from the front.) Where to place the ikebana in the modern home? Naturally, on top of the popular Western coffee table or on the new dining table, both of which required the arrangement to be pleasing from all directions. The Western style arrangement intruded upon the East.

Some of the ultra-contemporary schools have completely ignored traditional principles, using the square or circle for the basic outline instead of the traditional triangle, delighting in the use of even number of flowers rather than the old odd number. Still, some of these very advanced schools basically follow the laws of natural growth and emphasize the beauty of line and importance of design.

The East is also meeting the West in containers for the new ikebana. Mr. Joel Edwards, an eminent California potter, artist, and sculptor in stoneware, has permitted me to quote him: "The potters of Japan are now coming to the United States for training in ceramics. Japan is most interested in contemporary Western containers, and there is now an overwhelming demand for these in ikebana, where the trend is toward avant garde and free style." Exotic foreign made containers are more and more coveted by Japanese flower arrangers. A glance at the illustrations in any current ikebana book or magazine from Japan will immediately show the Japanese interest in European, American, and South American pottery and glass. In a 1972 Flower Calendar of Floral Design published in Tokyo, the illustrations emphasized not only the Western container, but a Western style of arrangement with masses of flowers, having little emphasis on line, space, or the traditional triangular shape. They are strictly flower arrangements influenced directly by the West! Undoubtedly, concern for the foreign container developed from the popular demonstration tours of the ikebana masters, where they delight in discovering native containers which present the challenge of arranging in the new.

Three years ago when the author was living in Japan, a sensation in a large ikebana exhibition in Tokyo was the introduction of ikebana in miniature, similar to our tiny arrangements in our flower shows in this country. The headmaster of the leading school responsible for the exhibition had recently returned from the United States where he "discovered" our miniature arrangements and brought the idea with him to Japan. East meets West! Ten years ago at a similar exhibition, driftwood was introduced. Today many flower exhibitions emphasize western arrangements.

At an ikebana demonstration by a master of a traditional school, several of the arrangements demonstrating the latest trends from Japan clearly revealed the Western influence in his ikebana and their appropriateness for the coffee table or the dining table. He delighted especially in his piece d'resistance, which he arranged with much rapture--and what was this special ikebana? It was an eye-level centerpiece for the table similar to those we have been doing for years in the West!

Today the Western arranger adds a bare, curved branch to his cluster of flowers and calls it "free style." The Eastern arranger adds a group of flowers to his bare, curved branch and calls it "free style." And the circle is complete. The West met the East, and in full swing the East has come to the West. Each has influenced the other so that today good Japanese free style is almost indistinguishable from good Western free style. Or is that heresy?

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RHUBARB

THE FRUITY VEGETABLE

ROSALIE GARCIA

JUST AS THE AVOCADO is a fruit used as a vegetable, so is rhubarb a vegetable used as a fruit. We do not put sugar on an avocado (or most do not), but we have to use sugar with rhubarb because it is so sour. Once a food is sweetened it falls into the dessert class. Thus we use rhubarb in pies, sauces, jams, juice, and wine. It does not have as prominent a place in our menus as it did in our ancestors,' for with refrigeration and rapid transportation we have so many other fruits that rhubarb has become one of the alternates.

Rhubarb is a cold weather vegetable, real cold, for it was first cultivated in Siberia and North China. Supposedly it was a native plant in those areas and was cultivated in the short growing season, lifted and brought into shelter, and put in a dark place in a mound of soil where it grew succulent pink stalks which must have been a real delicacy to people who had no fruit. Its great vitamin and mineral content supplied a need of which they had little in other foods. It even got down into Greece where it was called Rheum, which became the generic name of the plant. It was known in Russia, Germany, and the Scandinavian countries for centuries, but was introduced into England by Sir Matthew Lister, physician to Charles I, as medicine. The roots were pounded into a powder and used for various ailments. It was bitter and sour enough to be in the class of "if it tastes terrible, it is good for one."

We seldom have records of ancient experiments in hybridizing and introductions of plants or vegetables into the market place and do not know what were the determining factors. But in 1807 a Mr. Wyatt, a gardener outside London, sent his sons to market with a few bundles of the succulent pink stalks. Some adventurous souls, always ready to try anything new, bought them, no doubt boiled them in the true English fashion, and tried to eat the sour mash. It must have been a conversation piece, for some reporter or columnist wrote about it and the news spread. The next we heard of this new vegetable, it had been sweetened with honey, made into a pie, and became known as pie plant. This was the common name in America where it was introduced and sold in nurseries in the first half of the 19th century. It became popular and was a staple in the home and market gardens throughout New England and the Midwest, and it is still more popular there than in Southern California where we have a year-round abundance of fruits and vegetables.

Rhubarb is of the *Polygonaceae* (meaning many-kneed) family which sends up fleshy stems from strong web footed roots. Only the stem is edible. The handsome, glossy radical leaves are so full of oxalic acid that they are very poisonous, should be cut off as soon as the stems are jerked loose from the roots and thrown into the compost pile. Never cut the stems, for the juice may run down into the roots and rot them. There are at least 25 known species of rhubarb, but the edible is *Rheum rhaponticum L.* It is very likely a hybrid, but there is no record of its ancestry.

Market gardeners and seed houses offer many varieties for the home garden. The old standard is Victoria, developed in England and named for her Queen. This is called Strawberry in our nurseries and is the thick green shaded with red stalks, the hardiest and heaviest producer. Once established, it will bear for years and produce all the year in Southern California, In due respect for the plant, it should be allowed to rest in the winter, or when the stalks get thin.

Our nurseries have boxes of root cuttings bedded in peat moss with tiny curls of green leaves from January through March with both Strawberry and Cherry. The varieties MacDonald and Valentine are the red stalks with the more delicate flavor, sold as Cherry. They are the usual choice of the truck growers, for they are more amenable to "forcing", a process of making the plants produce earlier with less acid stalks.

Forcing is done in various ways. The ancient way in the bitter cold climates was to dig the roots in the fall, let them dry out for a couple of weeks, then set them in mounds of earth in a dark, warm and damp place where they would send up succulent pink stalks during winter. In the Spring these roots would be exhausted and finished. Our Midwestern and New England friends still follow a pattern when they want their very early spring rhubarb. Commercial growers do their forcing in hot houses. In the fields they stake sheets of plastic on the sides of the plants down the rows, or plant other crops in alternate rows. This process does not produce the very early crop, but it does bleach the stalks and make them more tender and less acid. That is why the stalks in the super markets look pinker than our garden plants. We can do the same by knocking the bottom out of a wooden box or keg and setting it around the plant. This forces the stalks closer together and bleaches them to the tender pink. Also, by feeding with fish fertilizer, the stalks will be just as big as the market ones. Rhubarb will grow without much care but water and fertilizer make the difference between tough, stringy stalks and the tender pink ones that are the delicacy that we prefer.

For canning and freezing much rhubarb is grown in rows in fields and harvested without forcing. Unless fresh stalks are available, the processed ones are better, for rhubarb wilts quickly after being jerked loose from the roots.

In California rhubarb is not a big commercial crop, having less than 150 acres planted to it. These fields are in the Oxnard and Coastal areas. Oregon produces most of the frozen and canned products we find in our markets, for the cool, damp climate there suits rhubarb

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Rosalie Garcia, our adventurous vegetable gardener, researches, grows, uses, and loves plants.

better than our desert areas. But rhubarb is grown in San Diego County in many home gardens, even in hot areas like La Mesa and El Cajon. From one to a dozen plants, according to tastes, thrive well. I know of plants that produce equally well in three types of plantings in La Mesa and El Cajon gardens. Darel Culver has a magnificent plant in a raised bed on the southeast side of her house where it is both ornamental and productive. Kay Moore has an equally fine plant in the middle of her vegetable garden in foot-deep rich, composted soil in a flat space. Col. Joe McCarter in El Cajon and the Robert Whiteds in La Mesa grow theirs in rich composted soil on hot, semi-shaded slopes. The secret of all three is the soil, deep, loose, well drained and rich in humus.

Rhubarb can be grown from seed. Nancy Bubel in the February, 1972, ORGANIC GARDENING writes of her success of planting a packet of Victoria seeds in April (in California we should plant earlier), and by transplanting and feeding heavily, she was eating rhubarb in the same year. Treating rhubarb as an annual is not common. The usual custom is to plant the root cuttings anytime from January through March. Dig a hole about a foot deep and fill with good humus soil, set the root so the crown is barely covered, water it well, and let it alone until it is established, at least a month. In the hotter areas, semi-shade or sun only a part of the day will be better. Don't jerk out the stalks the first year. Just let them grow. Keep it moist and feed lightly. The second year should be productive. Add more humus and liquid fish. Jerk out the outer stalks and bloom stalks, and there is tart and delicious material for pie or sauce for most of the year.

Because it is well known that there is such a concentration of oxalic acid in the leaves of rhubarb that they are poison to both man and beast, some people are afraid to eat the stems. Joining me in my research, Dr. James Brophy found a 1970 study that reports such a small amount of oxalic acid in the stalks that it is not significant. One would have to eat an enormous quantity beyond any ordinary use to be affected by it. In fact, there is more oxalic acid in spinach, which has been forced on children, than in an equal serving of rhubarb. We can eat rhubarb in perfect safety.

An analysis of 3/4 cup of cooked rhubarb (without sugar) reveals 57 calories, 14 of them carbohydrates. It is on Weight Watcher lists. High mineral content of potassium and calcium, with traces of iron, are valuable. Vitamins A and C with traces of B1 and B2 and Niacin are much higher than in most fruits. There are about 5 grams of fiber in this cup, but for those who must avoid such, it can be sieved out, and be a valuable food.

Food faddists eat rhubarb raw, but it is not palatable to the ordinary taste except cooked and sweetened. The stalks we now grow and buy are of such tenderness, they do not need stripping of the outer skins. Lay them on a chopping board and cut into cubes with a sharp knife. Put the cubes in a sauce pan with about 1/4 cup of water to a cup of cubes and set on low heat allowing it to become heated through. Never boil it, or it will go to mush and much of the flavor become more bitter and sour. A tablespoon of sugar to a cup is about right, but more or less, according to taste. Less is better, for too much sugar spoils the flavor. Chill and serve like any cooked fruit. On the tart side, it is a good fruit dessert or a sauce over cake.

As a base for punch it is inexpensive and very satisfactory. Cook the stalks in water to cover, bring just to a boil, strain, sweeten, and mix with less acid juices. Pies are still the favorite use, the old-fashioned with slatted tops. Mashed and chilled in gelatin with celery, it makes a good molded salad. Our Scandinavian friends make wine of rhubarb, and the Finns make one of their famous fruit soups with it. They use a chicken stock base, some chicken livers, several cups of cubed rhubarb, lemon slices, seasoned with cloves and white pepper. This is simmered, never boiled. It is something different and could cause a lot of talk at a "girls" luncheon.

There are rhubarb jams and jellies on the tart side that go well with meats and chicken, varying the usual cranberry. This fruity vegetable has many uses and can add zest and extra food value to a menu. I recommend it.

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ORIENT and JAVA 30 days Departs Sept. 30, 1972 Featuring the Botanical and Formal Gardens of Japan, Hong Kong, Malaysia, Thailand, Singapore, Bali, and Java. Highlights will be the ruins at Baru-Badur (rivaling the famous Angkor Wat), Kebunraya (Bogor Botanical Gardens), and Tjibodas-world famous Nature Preserve.

AUSTRALIA 42 days Departs Oct. 20, 1972 Living plants for introduction to California Horticulture is the objective of this trip. Limited to 15 participants. On the continent of Australia stops will include Perth, Adelaide, Melbourne, Hobart, Canberra, Brisbane, Barrier Reef in New Caledonia. Four days will be devoted to tours-followed by 3 days of plant collecting.

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THE BOOK SHELF

Dover Publications has recently republished three books on herbs that appeared as far back as 1912. These paperbacks of the fine old books are now available for less than $3. Since there is not much that is really new about herbs, and interest in them is on the upgrade now, the Floral Association is happy to add them to its library.

THE BOOK OF HERB LORE by Lady Rosalind Northcote, Dover Publications, Inc., New York, N. Y., 212 pages, $2.50.

The English have raised herbs into the realm of poetry and literature, which Lady Rosalind has admirably researched and organized into this book. She includes many poetic quotations, much history and fable, and mythical meanings of many herbs that we know, and many others that have gone back to the wilds, from which all herbs have come. She builds a good background of all the three classes of herbs, the medicinal, culinary, and aromatic, for an understanding of what herbs have meant to the English speaking world.

OLD TIME HERBS FOR NORTHERN GARDENS by Minnie Watson Kamm, Dover Publications, Inc., New York, N.Y., 256 pages, $2.75.

Although this book lists herbs that will grow in cold climates, most of them do grow in Southern California, for the Mediterranean climate is the native habitat of a majority of herbs. This is a scientifically organized listing of herbs by botanical families, with photographs and drawings so clear that one can identify them. Many rare and seldom used herbs are included along with their historical and modern uses. All three classes of herbs, their symbolism, and meanings to our European ancestors are woven into modern uses and culture. The emphasis on the uses and importances of the medicinal herbs up to the 20th century is revealing and is not entirely obsolete. This book is written in sprightly style and could be interesting reading for those not too much inspired to use herbs.

CULINARY HERBS & CONDIMENTS by M. Grieve, Dover Publications, Inc., New York, N.Y., 203 pages, $2.00. Mr. Grieve is an Englishman who has made an extensive study and practice of using herbs in cookery. He has researched old English and French cookbooks and experimented with many recipes. Some sound pretty horrible, but anyone wanting to spring a real surprise and "conversation piece" at a dinner party can get inspiration from the recipes he says he has tried. How about Dandelion Stout, Hop Ale, Horehound Beer, Comfrey Wine (from the list, wine can be made from anything that ferments, including oak leaves) marigold cordial, teas of rosemary, balm and roses mixed, and sage. (I tried this and it is awful). Growing herbs is just child's play, according to him, but directions on how to dry and preserve them are definite and worth following. Mixtures for seasoning, for condiments and sauces and how to keep moths away are all usable. This is the most practical of the three books, full of ideas on how to pep up a meal.

Reviewed by Rosalie Garcia

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Box Canyon Gardening

SOPHIE L. FISHER

MANY PEOPLE GROW PLANTS in containers but perhaps not too many with yards measured in acreage rather than footage. Ours are vertical acres, and terracing was not the answer because good soil, if any, had washed down the canyon eons ago. We have discovered shells and obsidian arrow heads on our front bank. There too, stand the culprits -- big beautiful eucalyptus trees, planted I'm told by Kate Sessions to stop further erosion. Their pervasive feeder roots soon found their way into raised planter beds and even into potted plants. What was a would-be gardener to do, especially one who loves flowers and likes to arrange them?

Ordinary sized boxes and pots were frustrating. Some left-over 2"x6"x12's from the catwalk suggested a solution. Large planters were constructed, drain holes drilled, the inside coated with asphaltum, filled with good mixes, leveled in both directions with supporting cement blocks of varying heights, and then planted with my first love, carnations, seen blooming in picture No. 1. Gladioli soon were in between spaces and chrysanthemums bloom in turn. Even tulips have had a good go. The heavy boxes retain moisture well, conserve plant food, and simplify disbudding and disease and insect control. I am able to grow many more flowers than in a similar area of open ground.

Picture No. 2 shows the plastic screened area under the sun deck. I dubbed it the infirmary for it was built to house the shade plants that failed the "front of the house" test. Hanging baskets, shelves, etc. accomodate the usual plants and cuttings.

Picture No. 3 is of an area located between 1 and 2 showing epidendrons and the herb garden and a mint box. On benches in a front area are cymbidiums, not shown, along with a few camellias, azaleas, etc. Roses are my chief disappointment, but I console myself that they are not long lasting like carnations and mums.

Meanwhile we enjoy peace and our privacy in an ever-growing city and share our natural hillside under the trees with the many birds and other native wildlife. But that is still another story!

Sophie Fisher is a compulsive gardener with no ground. She is a member of San Diego Floral Association and is an accomplished floral arranger.

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EAT YOUR WEEDS

AND HAVE THEM,TOO

HELEN V. WITHAM

A MORE PALATABLE heading would read something like,"Eat up your weeds; then you won't have them any more," but I fear they are too far ahead of us. That's why we call them weeds, these plants that multiply prodigiously, grow quickly and easily in good or bad soils, and tolerate neglect and drought. If they were rare and difficult to grow we might be able to eat them out of existence, but at present they stand no chance of being even "endangered."

Quite a few of our common weeds, both native and introduced, may be eaten as salad or pot herbs. Dandelion comes to mind, and mustard. The list goes on to include such things as nettles and even tumbleweeds! I didn't know that either until I read it in a book. You may be the unwilling owner of some of these edible plants. You probably know Wild Radish, Dock, Sow Thistle, and Miner's Lettuce by sight, but do you know them by taste?

Wild Radish, *Raphanus sativus,* is one of dozens of more or less edible plants in the mustard family. I say more or less because, while none of them would poison you, some simply don't taste good enough to eat. Cabbage, cauliflower, turnip, watercress, and hot-dog mustard are familiar garden vegetables in this family, all developed by selection and breeding from ancient weeds. Several of our present day mustard-like weeds make tasty greens; some of the more pungent ones may be used in small quantities to add bite to green salads; while seeds of still others may be used as seasoning. We add watercress to salads for its peppery quality; the little weed called "Shepherd's Purse" (from the shape of its pods) may be used in the same way.

The Wild Radish mentioned above is better as a cooked vegetable. Its leaves are rough and bristly, and suddenly finding one in a mouthful of salad might make you wonder what the sandpaper is doing there. Its buds, however, are crisp and free of bristly hairs, and its pink, lavender, buff, yellow, or white flowers are colorful additions to green salads.

To prepare: Cook only until tender. Season with vinegar, bacon, or salt and pepper. Very good alone or mixed with other greens. Adding a few of these leaves to Swiss chard, mustard, or spinach makes everything taste better.

And if you would like to baffle your friends with an airy spring flower arrangement (fleeting!) just try some of these in a vase on your luncheon table. No one will know where you found the lovely things, or what they are!

Sow-Thistle, *Sonchus oleraceous,* and Prickly Sow-Thistle, *S. asper*—I have never been quite sure how to pronounce this "sow." Sow as in sowing wheat, because the parachuted seeds sow themselves in all those places we don't want them? Sow, because hogs like to eat them? So I looked it up, and now I wish I hadn't. Oh well—probably won't ever eat enough of them to affect my personality.

Nonsense aside, these plants make good cooked greens. They have been eaten for centuries, were mentioned as esculents by the classic Greek writer, Dioscorides, and the Roman writer, Pliny. They are a little tough for eating raw, but they cook tender almost instantly,

Miner's Lettuce. Leaves come in three shapes, all of them good to eat along with the pink-to-white buds and flowers. Photo by Wayne Tyson

Helen Witham is Associate Curator of Botany at the Natural History Museum and a consultant on vegetation of San Diego County in the County School's Curriculum Department.

Wild Radish. Cross-shaped flowers give the Mustard Family its name, *Cruciferae*. Buds, flowers, pods, and leaves are edible; the root is so hot you wouldn't want to eat it.
Photo by Anne Galloway

in one-half to one minute. The hollow stems are the best part, crisp and sweet.

The Docks are everywhere. This name, Dock, from Gaelic or Old French is widely used for any plant of the genus *Rumex*. We have Curly Dock, Sour Dock, Willow Dock, Fiddle Dock, Sheep Sorrel, and Wild Rhubarb. All of them are good to eat, some better than others. The one you are most likely to have in your yard, whether you want it or not, is *Rumex crispus*, the Curly Dock, an introduction from Europe. If you are an arranger, you like this weed for its three-foot high red-brown stalks of seeds that hold their color for months. The large, coarse, rather firm leaves become surprisingly tender upon cooking. The flavor is bland, making this a good mixer with more pungent leaves such as mustard or turnip or Wild Radish. Indian peoples used to use the seeds, ground into a meal for mush or bread. Why not? It's related to the buckwheat of pancake fame.

Another *Rumex, hymenosepalus,* has been called Indian Rhubarb or Canaigre. This one has a sour taste which may have led to its being called Indian Rhubarb. The pink stems when boiled have a pleasantly tart flavor, but they would not be mistaken for their relative, the pie-plant Rhubarb.

Miner's Lettuce, *Montia perfoliata,* is a small succulent green herb easily recognized. We don't see many plants in which the flower stalk apparently rises from the center of a round leaf. What we are actually seeing is two semicircular leaves joined along their straight edges. These are the stem leaves. The other leaves on the same plant, all basal, will be linear or diamond shaped, on long petioles.

Miner's Lettuce is a native Californian, and those miners in the popular name were the 49'ers. The leaves, stems, and flowers of this plant contain sufficient Vitamin C to make it an effective antiscorbutic. Miners living on bacon and beans, flapjacks, or other durable staples were wont to suffer from scurvy, as did sailors at sea. They didn't know about vitamins, but they knew that fresh fruits and green vegetables relieved their sufferings.

Montia perfoliata, seen here as a weed in orchard and field crops, has been cultivated in Europe under the name of Winter Purslane. A "you eat our weeds, we'll eat yours" horticultural exchange?

IRIS LOVERS ATTENTION

An invitation from Helen Hayden, 4068 Citradora Dr., Spring Valley, Cal. 92077 to visit her guest iris seedling beds which are from twelve hybridizers. Some of these irises will be introduced in 1972, with blooms starting about April 1. If interested, drop a card or call (714) 465-6336.

This is not an official test garden. Not a commercial grower and not a hybridizer.

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BONSAI SOCIETY

Masao Takanashi

Now is the time

to repot. Leave two-thirds of the root and soil intact. Gently brush soil from remaining third of root system; cut with sharp scissors to prevent tearing.

to shape to conform with the container, and to do a bit of touch-up pruning of branches.

to mix equal parts sand, topsoil, and planting mix. Cover drainage hole with screen, add layer of pea gravel and layer of fresh soil—DRY to prevent air spaces. Plant. Water from bottom until moisture shows on top.

to remember that deciduous, flowering (except quince) and fruiting trees need repotting every year. Conifers from 3 to 5 years.

CACTUS & SUCCULENT SOCIETY

Jim Stalsonburg

Now is the time

to fertilize. Use 16-20-0 for plants in the ground and 10-10-10 for those in pots.***

to start watering as soon as new growth becomes obvious.

to spray with malathion while scale is soft and vulnerable, but

not to use an oil-base spray on succulents. It disfigures the leaves.

to stand at the ready with camera loaded to catch buds bursting into beautiful bloom!

to note flower color, petal arrangement, number of stamens, etcetera, as an aid in identification.

***Fertilizers high in phosphorous promotes flowering.

CAMELLIA SOCIETY

Mildred Murray

Now is the time

to keep blooms picked up as they fall, practicing good sanitation.

to transplant. Unlike most plants, camellias are dormant while blooming.

to visit your nurseryman for choice new varieties.

to start pruning.

to control "worm loopers."

to begin fertilizing in late March, using a well-balanced liquid type.

DAHLIA SOCIETY

Mildred Middleton

Now is the time

to remove tubers from winter storage. Place in vermiculite or other moisture-retaining material in a warm location to sprout. Beware of too much moisture.

to plant. After tubers sprout, drive a stake at planting location and place tuber on its side—sprouts up—6" below ground surface, 2" from stake, and cover with 2" of soil. Maintain soil moisture but do not allow soil to become soggy-wet. As plant grows, draw soil around plant and protect from snails.

EPIPHYLLUM SOCIETY

Bill Nelson

Now is the time

to prepare for the beginning of of the heavy blooming season.

to step up watering while being certain that the soil is well-drained.

to fertilize with liquide 0-10-10, 1 tablespoon to a gallon of water, as soon as buds appear.

to check that epi's are in filtered sunlight where the slanting rays of the afternoon sun will encourage develoment of buds.

to take cuttings. Pinch off buds that may form to enable that energy to go into rooting.

to groom for the height of the season.

FUCHSIA SOCIETY

Penny Bunker

Now is the time

to catch up on pruning. Prune baskets to near edge, leaving one or two nodes of last year's growth; trees to "round hat" growth.

to shape the garden-planted fuchsias, remove dead wood, weak branches, and up to one-third of growth back to 2 or 3 nodes from main branch.

to take cuttings.

to feed half-strength, high-nitrogen, liquid-type fertilizer. (If you pruned earlier, give more food or long-range, slow-release crystals.)

to pinch regularly. As soon as 3 pairs of leaves form, pinch, and continue pinching at every new set of 3.

to be on guard against white flies and inchworms. White flies hatch every 7 days! Water well the day before spraying; fog the day of spraying.

IRIS SOCIETY

Thelma Carrington

Now is the time

to water. This season has been exceptionally dry, so water well—deeply and regularly.

to cultivate to keep weeds down.

to fertilize organically or with a low-nitrogen all purpose, or liquid fish fertilizer to encourage better bloom.

to be on guard against insect pests.

ORCHID SOCIETY

Ione Maloney

Now is the time

to repot or divide if the roots are hanging over the sides of the pot.

to continue fertilizing. Ione uses a diluted solution of 18-18-18 every two weeks all year around.

to groom and clean pots to show to best advantage.

ORGANIC GARDENING SOCIETY

P. F. "Kay" Canady

Now is the time

to cut back Poinsettias in March to 3 or 4 leaf scars, cutting to the outside. (In July half of the resulting growth should be cut back.)

to make cuttings. Bundle canes of thumb-size diameter and let stay on shelf until April. Leaf scars point up; plant 2 in ground and leave 3 above.

to fertilize generously where tomatoes, melons, squash, and cucumbers will be planted.

not to fertilize for root crops; they "fork". (Practice rotation; soil should be in good tilth from last year's tomatoes, etc.)

to prepare soil 6" deep for strawberries and 12" deep for asparagus,

---

Nibby Klinefelter is a compulsive gardener who loves plants but finds time to contact all of our affiliates for this calendar of care.

enriching with rock phosphate and compost. Check the Moon Book for exact planting date in March.

to guard against soil drying so vegetables may grow continuously for the best flavor.

ROSE SOCIETY

Frank Batted

Now is the time

to give a booster feeding (1st of Feb. ideal, but there's still time).

to try a new recipe:

2 pounds gypsum
5 pounds alfalfa meal
5 pounds hoof & horn dust
5 pounds soy bean meal
5 pounds bone meal
3 pounds soil sulphur

Mix well (try a wheelbarrow) but avoid a windy day. 25 pounds of this fertilizer is enough for 25 rose bushes.

to work it in the top layer of soil, taking care not to disturb surface roots.

to deep water.

to give each plant one tablespoon of Epsom Salts 45 days later for trace element of magnesium sulfate, encouraging more basal breaks (replacement canes) from bud union.

to be on the watch for aphids as they like tender new growth. Brush them away with artist's soft watercolor brush.

THE PLANTSMEN IN THE PARK

tell us

Now is the time

to prune pyracantha—after the berries wrinkle but before the buds form. Open and cut back to develop new laterals; pyracantha blooms on yearold wood.

to prune your hibiscus. Washington's birthday has long been the traditional day. Prune this year and pinch next year, continuing to alternate.

to remove the old gray wood from abelia and to cut lantana back almost to ground level.

to put out cinerarias and pansies for color.

to try something new. Note the foot-high masses of spring color here and there in the Park? That's nemesia, an outstanding addition recently introduced from South Africa.

to consider grafting *Magnolia soulangeana* on *M. grandiflora* stock for less leaf-tip burning in summer.

to put "Enchantment" lilies outside in filtered sunlight if they were started earlier in the greenhouse.

to pot tuberous begonias if you haven't already.

to reserve a spot for the gray-green *Euphorbia wulfenii* with the chartreuse "bloom" where it will show to the best advantage next year.

to enjoy the tulips in bloom in the Botanical lath-house. May we introduce you to "Maureen," "Burgundy Lace," "Renown," and "Most Miles"?

Novelty Trimming of Juniper

EVERETT HENDERSON

YEARS AGO I saw in a garden magazine where a large Twisted Juniper had been trimmed by a landscape gardener to have a sort-of Bonsai appearance. As I glanced through the procedures he outlined, I thought I would like to try it. I put the magazine away and forgot about it. About two years ago I decided to try it. I looked for the magazine to refresh my memory. I could not find it, so I decided to work out my own plan.

Well, a close look at a juniper with big crooked branches growing every which way that is four feet higher than the eves of a house is almost enough to discourage anyone from attempting the project I had in mind. The branches were full of old dead, dirty and dusty needles that had collected there for 27 years, too. My wife was skeptical of the whole idea, because if the project was a failure the juniper would be ruined and would have to be removed.

I started from the bottom. I cut all the twigs and small branches off the trunk up to the first large limb that was to be saved. I cut the tip of this large limb off leaving about four feet. This left a heavy cluster of needled branches at the new "end." I removed the dead needles from the cluster and took the spray nozzle of the hose and washed the dirt and loose needles away. I put tree seal on all of the cuts. I followed this procedure right up the tree to the top. It was an all day job, and when I finished I was the dirtiest I had ever been in my life.

It took about six months for green needles to grow over the cut end of the branches, hiding the cut and giving the branches a natural growing look. The end clusters on each branch filled out in time to become a thick mass.

Not all junipers will have the same appearance when trimmed; each one will be different. Some trees do not grow correctly for this kind of trimming.

We have two in our yard that attract lots of attention. We have explained the procedure many times.

If you have a tree that has grown until it is too big for the area, you might be pleased with this unusual novelty.

Everett Henderson is an orchid and rose grower and a retired commercial dahlia grower.

Now Is The Thyme

Josephine Gray

ONE OF THE BEST MEANS that I know of for the production of instant humility is for an amateur gardener like me, to have the temerity to write a column on herbs every other month. This was brought home to me when I sat down to write about Thymes. In preparation I took a walk with the sun on my back, around the various places where I have them growing; they are getting bright and glossy now, and there are little fingers of lavender-pink bloom on the mat of the caraway scented variety. I visited them all, gold, silver, lemon, English, French, cypress, caraway and Mother-of-Thyme----eight varieties, what riches! I came in redolent of their warm clean fragrance which I did not notice was in variance with the odor of my own conceit. As I rolled paper into the typewriter I thought it might be fun to see what other gardeners had to say about the Thymes in their gardens, and now surrounded by ten open books I find their authors enjoying from 20 to 30 varieties intimately, and that there are 50 varieties. I winced when the balloon of vanity burst in my face.

Hereafter I shall grow my eight varieties in decent modesty, and I humbly offer what I know of them as well as sprigs of pertinent information cut from other gardeners' experience. This I do know; that there is no cleaner, fresher or more aromatic scent in the herb world than that which Thyme gives out. All the drowsy scent of a summer's day is stored in it to give you joy on a cold foggy morning, and on the summer day itself, the bees get drunk on the sweet wine of its little blossoms. Bee keepers used to plant Thyme around their skeps to "increase the yeelde of honye by the plentiful or small numbers of flowres growing and appearing on the Thyme about the Summer solstice. For this increaseth and yeeldith most friendly floures for the bees, which render a colour and savoure to the Honey."

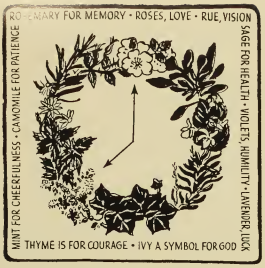
There are four golden Thymes, several of them dwarf and one variegated. Mine is the latter, and during various periods of the year the bright green is predominant. However, in late December it begins to come mostly golden in time to brighten herb wreaths and tussie-mussies for Christmas. The silver variety is quite dwarf and tarnished all winter until the March sunshine polishes it up. Both of these varieties layer quite easily if strands are pegged down and covered with earth in the fall. In late spring or early summer they can be cut from the mother plant and moved. If they were not so easy to propagate in this way I should let it self-sow as I do the little cypress Thyme which stands erect and prickly like a miniature tree and so is difficult to layer. It is not lavish in its gifts of itself, but every year I find that two or three small plants have come up on the edge of the border. When I take them up to transplant I find the roots are strong and fibrous.

There are a number of creeping or carpeting Thymes, among them the caraway scented which is called herba-barona because at one time it was used to rub on those great joints known as barons of beef. It is a charming invader; I witlessly planted a thumb sized sprig on the edge of a small rose plot, and in a very short time it completely embraced 'Dainty Bess'. She looks very sweet coming up through that soft green mat, but I can't think it's very good for her health, and after a good soaking I shall cut big squares of it and transplant it to make a Thyme Lawn. I saw such a lawn of the variety coccineus with crimson flowers, just outside the walls of the old herb garden at Sissinghurst Castle in Kent. A weathered old man on his knees was weeding and clipping into a big splint basket, and I had the audacity to ask him if he would give me a few seed heads. He wasn't very friendly, and my mind heard his mind snort "American tourist!" as he reluctantly gave me a small handful. When I got home with it I found that there wasn't one seed in all the chaff; I've an idea the old boy knew it all the time and grinned at my retreating back. Since then I've found "legitimate" seeds but have never been able to coax them to germinate. I am ordering them again this year and shall freeze them before sowing and then keep the pan in as cool a place as possible, for Thyme must have it cool in order to germinate.

I love lemon Thyme for vinegar making, and a bit of the English variety always goes into any veal dish I prepare. You should have at least one of the 50 varieties in your garden plot, for its wants are simple--sunshine and good drainage. Once a year, if you love it, give it a side dressing of bone meal. Water, of course, but not too much.

For hundreds of years Thyme has had many uses, and many vir-

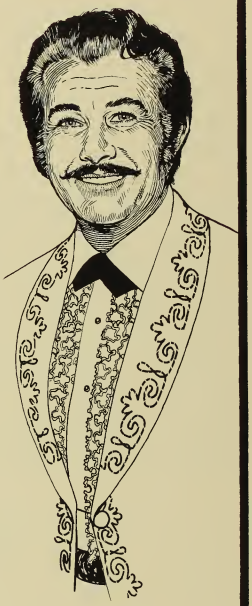
Josephine Gray researches, grows, and uses herbs. Her garden in Rancho Santa Fe is a delight.


ROSEMARY FOR MEMORY • ROSES, LOVE • RUE, VISION
SAGE FOR HEALTH • VIOLETS, HUMILITY • LAVENDER, LUCK
MINT FOR CHEERFULNESS • CAMOMILE FOR PATIENCE
THYME IS FOR COURAGE • IVY A SYMBOL FOR GOD

tues are ascribed to it. During the middle ages, in the language of flowers, Thyme stood for courage, and many a scarf embroidered with a sprig of Thyme and a hovering bee was given by his lady to her knight as he set out for the Crusades or other bold ventures. Thyme was used as a strewing herb and was put among furs and woolens. Gerard says, "It helpeth against the bitings of any venemous beaste, either taken in drinke, or outwardly applied." It was used as a cough medecine and for a hangover, or as the old herbal more elegantly puts it, an infusion of the leaves removes headaches occasioned by inebriation. Made into an ointment it was used for hot swellings (what would they be!) and warts, for sciatica, and gout. Currently our medicine cabinets frequently have products with thymol in them, for various purposes.

Since, for obvious reasons Thyme is also called the punning herb, "Thus do I conclude of Time, desiring God that we may spende ttyme well to His glory, and profite of our neighbor; for tyme cannot be called againe, but litle and litle slippes away; they which godly observe the tyme, in tyme shall receive fruictes of their owne labours, wyth happy lives, quiet mindes, and blessed endes; whereas the shameful abuses of time, and misuses of themselves, although evyll spent time seeme well into them, yet their lives be wicked, their labours, fruictless, and their end horrible; as once shall appeare when death come, which is the end of every tyme."

A very Special Invitation...



Bien Venidos!

It's my special pleasure this year to invite you to be part of the Expo's great flower and garden show, because this is my 25th year as Don Diego, your host at the Expo.

In a way an invitation hardly seems necessary—it is your interest and support over the years that has created the Expo's fabulous floral wonderland.

Is there another flower show anywhere with 9,000 entries and 180 feature displays? Or another show that can match the magnificence and beauty of these exhibits?

Will I see you at the flower show? I'm sure I will.

Don Diego

(Tom Hernandez)

June 27
- July 9

SOUTHERN CALIFORNIA EXPOSITION
DEL MAR

Growing Dudleya

JIM STALSONBURG

ALL AROUND THE COUNTRY from among the rocks, from under shrubs, and from steep inclines, long powdery grey-white flower stalks are arching their way toward the sun. Spring is the time of DUDLEYA, (dud-le-a).

From the hillsides of Mt. Helix to the coastal cliffs of Santa Barbara, large fleshy rosettes of *D. pulverulenta* contrast the native flora. From the bluffs overlooking San Diego and Mission Bay you can see *Dudleya attenuata* with its silvery fingers clutching every ray of sunlight. Along the "back country" roadways of San Diego's north county, *D. lanceolata* crowds close in the rocks of the cutbanks.

Jim Stalsonburg has a degree in Horticulture from Mesa College and is a Park Foreman of Balboa Park. His hobby is collecting cacti.

Near Palm Springs *Dudleya saxosa* opens fully to accept the Spring under the motherly protection of desert chaparral. All are beautiful in their way, but none have the outright brazen beauty of *Dudleya brittonii* carpeting the dark grey cliffsides on the old road from Tijuana to Ensenada at La Mision. It is as though the "Great Flower Child in the Sky" was caught up in a psychedelic desire to create a gigantic anaglyphic engraving of alabastrine rosettes.

It is the observation of this writer, that Dudleyas enjoy crevices in the rocky faces of cliffs where quantities of leaf mold have been building up over a long period of time where an abundance of water is readily available in season and drainage is excellent.

Following this thought, a planting mix of 2 parts organic matter to 1 part sand with a slow releasing organic fertilizer will give you superb results for your labors. Start a regular watering schedule just as the tips of the bloom stalks begin to emerge from between the leaves. Avoid watering from the top, otherwise you may wash away the showy white powder that covers the leaves.

They are excellent in rock gardens, hillside plantings, or in pots. The bell shaped flowers range in color from white, pale green, yellow, pink, to ruby red; and they are extremely desirable, both to the beholder and aphids alike.

DUDLEYA CANDIDA

FLOYD L. GABLE

DUDLEYA CANDIDA IS NATIVE to the Coronado Islands. It is a charming little plant with numerous white leaves, narrow in width, with 30 to 70 leaves to a rosette. It branches and forms clumps. Its flowers are pale yellow. It blooms from April to June.

The genus Dudleya is in the "crassulaceae" family and is named for a botanist Mr. William Russell who was a professor at Stanford University.

There are 87 recorded species of Dudleyas, and all occur in the Southwestern part of the United States and in Baja California, and they are well represented on all the adjacent islands. Each island has its own particular species, and sometimes they are found nowhere else.

Floyd Gable is a collector of cacti and succulents and an active member of the San Diego Cactus & Succulent Society.

Some of the Dudleyas are only of botanical interest, but a number of them are beautiful plants. *Dudleya candida* is one of them. Dudleyas range in size from the tiny *Dudleya abramsii*, a miniature less than two inches in diameter to the lovely *Dudleya pulverulenta* whose rosettes of snow white powdered leaves grows to eighteen inches in diameter.

Dudleya abramsii (sometimes called *Echeveria abramsii* - Hortus II) grows west of Jacumba in San Diego County and *D. pulverulenta* is quite plentiful in the canyons and on the cliffs around San Diego.

The Dudleya flowers, though attractive, do not have any particular appeal. They range in shades of light yellow through shades of yellowish pink. In cultivation Dudleyas seem to prefer partial shade and ordinary soil with good drainage. They grow easily from seed. To retain their beauty, the white powdery leaf varieties should not be watered overhead but around the base of the plant.

I believe one of the most outstanding displays of Dudleyas in their natural habitat are in La Mision Canyon in Baja California where the cliffs are white with *Dudleya brittonii**. Truly a magnificent sight.

*See back cover photo by Betty Mackintosh.

SAN DIEGO FLORAL ASSOCIATION

CASA DEL PRADO, BALBOA PARK
232-5762
(Under the sponsorship of
The Park and Recreation Dept., City of San Diego)

Third Tuesday, Casa del Prado
Pres.: Mrs. Louis Kulot 222-5480
2732 Azalea Drive, San Diego 92106

FLOWER ARRANGERS' GUILD OF SAN DIEGO
First Thursday, Casa del Prado, 9 a.m.
Pres.: Mrs. J. Wells Hershey 443-2329
12505 Royal Rd. #52, El Cajon 92021
Rep.: Mrs. J. Otto Crocker 582-5316
4749 Redlands Dr., San Diego 92115

MEMBER CLUBS

CONVAIR GARDEN CLUB
First Wednesday, Casa del Prado, 7:30 p.m.
Pres: Rev. Arnold W. Carroll 276-2051
1911 Erie St., San Diego 92110

COUNTY CIVIC GARDEN CLUB
Meets every Thursday, 12 to 1 p.m.
Garden House, Grape and 101 Civic Center
Director: Mr. James Saracino 239-9511
1600 Pacific Highway, San Diego 92101

IKEBANA INTERNATIONAL CHAPTER No. 119
Fourth Wednesday, Casa del Prado, 10:30 a.m.
Pres.: Mrs. James Ard 276-6398
3031 Karnes Way, San Diego 92117

LA JOLLA GARDEN CLUB
First Tuesday, 1:00 p.m., St. James Hall
7776 Eads Ave., La Jolla
Pres.: Mrs. Harley Cope 459-7688
6608 Avenida Bizarro, La Jolla 92037

LAS JARDINERAS
Third Monday, 10 a.m. Homes of members
Pres.: Mrs. Fred Hage 222-0033
3510 Elliott St., San Diego 92106

MEN'S GARDEN CLUB OF SAN DIEGO CO.
Fourth Thursday, Casa del Prado, 7:30 p.m.
Pres.: Mr. Wm. Spann 278-2410
4101 Mt. Bigelow Way, San Diego 92111
Rep.: Dr. J. W. Troxell 282-9131
4950 Canterbury Drive, San Diego 92116

ORGANIC GARDENING CLUB
Third Friday, Casa del Prado, 7:30 p.m.
Pres.: Paul Canaday Sr. 264-6702
303 No. 47th St. CD-4 San Diego 92102

POINT LOMA GARDEN CLUB
Second Wednesday, S.D. Federal, Rosecrans & Canon, 10 a.m.
Pres.: Mrs. F. G. Wood 224-3051
750 Albion St., San Diego 92107

SAN DIEGO BONSAI SOCIETY, INC.
Second Sunday, Casa del Prado, 1-5 p.m.
Pres.: Lester Jaussaud 479-1639
201 Lake View Ave., Spring Valley, Calif. 92077
Rep.: Viola Schutte 422-4805
Box 835, Chula Vista 92012

SAN DIEGO BOTANICAL GARDEN FOUNDATION, Inc.
Second Thursday, Casa del Prado
P.O. Box 12162, San Diego, Calif. 92112
Pres.: Samuel W. Hamill 296-2605
4467 Ampudia St., San Diego 92103

SAN DIEGO CACTUS & SUCCULENT SOCIETY
First Saturday, Casa del Prado, 1:30 p.m.
Pres.: Ione Hubner 444-3439
231 W. Park Ave., El Cajon 92020
Rep.: Mrs. Peter Klinefelter 276-6517
2201 Fairfield St., San Diego 92110

SAN DIEGO CAMELLIA SOCIETY
Second Friday, Casa del Prado, 7:30 p.m.
Pres.: Mrs. Althea Hebert 466-3389
8845 Country Club Place, Spring Valley 92077
Rep.: Mrs. Mildred Murray 753-7756
467 E. Fulvia St., Encinitas 92024

SAN DIEGO COUNTY DAHLIA SOCIETY
Fourth Tuesday, Casa del Prado, 7:30 p.m.
Pres.: John C. Wright 583-2548
4905 Twain Street, San Diego 92120
Rep.: Mrs. R. M. Middleton 296-3246
3944 Centre St., San Diego 92103

SAN DIEGO EPIPHYLLUM SOCIETY
Third Wednesday, Casa del Prado, 7:30 p.m.
Pres.: Wm. H. Nelson 298-3349
4253 Maryland Street, San Diego 92103

SD-IMPERIAL COUNTIES IRIS SOCIETY
Meets 3rd Sunday, Casa del Prado, 2:30 p.m.
Pres.: Mr. Edward Pasahow 453-4145
6235 Syracuse, San Diego 92122

SAN DIEGO COUNTY ORCHID SOCIETY
First Tuesday, Casa del Prado, 8 p.m.
Pres.: Mr. Henry Marosz 584-0334
6122 Rockhurst Dr., San Diego 92120
Rep.: Mrs. Ione Maloney 479-7742
3058 Bonita Mesa Rd., Bonita, Calif. 92002

SAN DIEGO FUCHSIA SOCIETY
Second Monday, Casa del Prado, 8 p.m.
Pres.: Mrs. Frankie Ivy 283-2767
3984 32nd St., San Diego 92104
Rep.: Mrs. Walter Bunker 281-5027
4721 Bancroft St., San Diego 92116

SAN DIEGO ROSE SOCIETY
Third Monday, Casa del Prado, 8 p.m.
Pres.: Mrs. Otto Barksdale 222-2884
3756 Milan St., San Diego 92107
Rep.: Mrs. Felix White 264-4440
5282 Imperial Ave., San Diego 92114

S. D. TROPICAL FISH SOCIETY
Second Sunday, Casa del Prado, 7:30 p.m.
Pres.: Mr. William Smith 272-8723
3586 Hatteras, San Diego 92117

SOUTHWESTERN GROUP, JUDGES' COUNCIL CALIFORNIA GARDEN CLUBS, INC.
First Wednesday, Casa del Prado, 10:30 a.m.
Pres.: Mrs. John Marx 459-6417
1216 La Jolla Rancho Rd., La Jolla 92037
Rep.: Mrs. Roland S. Hoyt 296-2757
2271 Ft. Stockton Dr., San Diego 92103

OTHER GARDEN CLUBS

PALOMAR DISTRICT, CALIFORNIA GARDEN CLUBS, INC.
Director: Mrs. Benjamine Tate 420-1700
99 Second Ave., Chula Vista 92010

ALFRED D. ROBINSON BEGONIA SOCIETY
Third Friday, Homes of Members, 10 a.m.
Pres.: Miss Myrle Patterson 224-1572
4310 Piedmont Dr., S.D. 92107

BERNARDO BEAUTIFUL & GARDEN CLUB
First Wednesday, 1:00 Seven Oaks Community Center, Bernardo Oaks Dr., Rancho Bernardo
Pres.: Mr. Irvin C. Baechtold 487-2103
12175 Pastoral Rd., San Diego 92128

CARLSBAD GARDEN CLUB
First Friday, Conference Room, Public Library 1:30 p.m.
Pres.: Mrs. Floyd Anderson 729-7610
3595 Catalina Drive, Carlsbad 92008

CHULA VISTA GARDEN CLUB
Third Wednesday, Chula Vista Woman's Club
357 "F" St., 1:00 p.m.
Pres.: Mrs. Harold Howell 479-5188
Box 644, Bonita 92002

CITY BEAUTIFUL OF SAN DIEGO
Pres.: Mrs. Raymond E. Smith 488-0830
4995 Fanuel St., Pacific Beach 92109

CORONADO FLORAL ASSOCIATION
Meets 1st Tuesday, Red Cross Bldg., 1113 Adella Lane
Pres.: Capt. George L. Heap 435-3929
620 First St., Coronado 92118

CROSS-TOWN GARDEN CLUB
Third Tuesday, Knights of Columbus Hall, 3827 43rd St., S.D. 92105, 8 p.m.
Pres.: Mr. Charles Williams
3865 41st Street, San Diego 92105 284-2317

CROWN GARDEN CLUB OF CORONADO
Fourth Thursday, Red Cross Bldg., 1113 Adella Lane, 9:00 a.m.
Pres.: Mrs. John A. Copeland 435-5742
1121 Alameda Blvd., Coronado 92118

DOS VALLES GARDEN CLUB
Meets 2nd Tuseday, Alt. Pauma Valley and Valley Center 1:30 p.m.
Pres.: Mrs. E. L. Lamoureaux 745-0243
31643 Oak Glen Rd., Valley Center 92082

ESCONDIDO GARDEN CLUB
3rd Friday, Woman's Club, 240 So. Bdwy., 1:00 p.m.
Pres.: Mrs. A. Ray Jewell 746-4861
1013 E. Fifth Ave., Escondido 92025

FALLBROOK GARDEN CLUB
Last Thursday, Fallbrook Woman's Clubhouse, 1:30 p.m.
Pres.: Mrs. James DeShazo 728-7423
152 Emilia Lane, Fallbrook 92028

GREEN VALLE GARDEN CLUB, POWAY
Meets 4th Thursday, 9:30 a.m. Homes of members
Pres.: Mrs. Charles E. Chandler 487-2203
13627 Jackrabbit Rd., Poway 92064

GROSSMONT GARDEN CLUB
Second Monday, 10 a.m.
8155 University Ave., La Mesa
Pres.: Mrs. Albert W. Lawrence 466-4616
4350 Yale Ave., La Mesa 92041

HIPS and THORNS
Meets at Members' Homes Quarterly
Pres.: Mrs. Eugene Cooper 295-7938

IMPERIAL BEACH GARDEN CLUB
3rd Tuesday, Imperial Beach Civic Center 1:30 p.m.
Pres.: Mrs. Roman Rolphes 424-7487
1228 Seventh St., Imperial Beach 92032

LA JOLLA NEWCOMERS (Garden Section)
Third Wednesday, 10:00 a.m., Selected Gardens
Chairman: Mrs. Don Sanson 454-4616
1466 Torrey Pines Rd., La Jolla 92037

LAKESIDE GARDEN CLUB
3rd Monday, Lakeside Farm School, 7:30 p.m.
Pres.: Mrs. Lucy May Carender
9282 Riverview, Lakeside 92040

LA MESA GARDEN CLUB
3rd Thursday, La Mesa Women's Club, 1:00 p.m.
Pres.: Mrs. Val Sexton
9144 Johnson Ave., La Mesa 92041 466-0047

LEMON GROVE WOMAN'S CLUB (Garden Section)
First Tuesday, Lemon Grove Woman's Club House, 1 p.m.
Pres.: Mrs. D. D. Lairsey 466-2840
8285 Palm Ave., Lemon Grove 92045

MISSION GARDEN CLUB
Meets First Tuesday, Church of Rel. Science
4102 Marlborough Ave., S.D. 92116, 8:00 p.m.
Mrs. Vera Eimar 477-5344
1129E 16th St., National City 92050

NATIONAL FUCHSIA SOC., ENCINITAS BRANCH
3rd Friday, 7:30 p.m., Home Federal Bldg., Encinitas
Pres.: E. Grove Teaney 726-3728
826 S. Santa Fe Ave., Sp. 23, Vista 92083

NORTH COUNTY ROSE SOCIETY
1st Tuesday, 7:30 p.m., John Landis Park (Cedar & Lewis) Oceanside
Pres.: Mr. Paul B. Marner 745-0797
525 W. El Norte Parkway, Sp. 31, Escondido 92025

NORTH COUNTY SHADE PLANT CLUB
Second Sat., 1:30 p.m., Home Federal Bldg., Encinitas
Pres.: Mrs. Helen Rose 756-2023
Paseo Delicios, P.O. Box 828, Rancho Santa Fe 92067

O. C. IT GROW GARDEN CLUB
Second Wednesday, S. Oceanside School Auditorium, 7:30 p.m.
Pres.: Mr. Michael J. Hardick 722-3583
1409 Division, Oceanside 92054

PACIFIC BEACH GARDEN CLUB
Meet second Monday, 7:30 p.m. Community Club House, Gresham and Diamond Sts., Pacific Beach
Pres.: Mrs. Arthur Berthelsen
1434 Grand Ave., San Diego 92109 274-6081

PALOMAR CACTUS & SUCCULENT SOCIETY
Third Saturday, 1 p.m., Palomar College Foreign Language Building, Room F22
Pres.: Mr. Harold Marino 748-2563
14157 Ezra Lane, Poway 92064

PALOMAR ORCHID SOCIETY
3rd Thurs., 7:30 p.m., Vista Rec. Center, 160 Rec. Dr., Vista
Pres.: Mr. Jess Schiffer 724-4743
872 Newport Dr., Vista 92083

POWAY VALLEY GARDEN CLUB
2nd Wednesday, 9:30 a.m. "Haley's,"
13519 Poway Rd.
Pres.: Mrs. Philip Heine 748-4876
13010 Neddick St., Poway 92064

QUAIL GARDENS FOUNDATION, INC.
230 Quail Garden Drive, Encinitas, Calif. 92024
Mrs. M. J. von Preissig 286-8818
5071 55th St., San Diego, Calif. 92115

RANCHO SANTA FE GARDEN CLUB
Second Tuesday—Club House, 2:00 p.m.
Pres.: Mr. Willis S. Teetzel
Box 1314, Rancho Santa Fe 92067

SAN CARLOS GARDEN CLUB
Fourth Tuesday, San Carlos Club, 6955 Golfcrest Drive
Pres.: Mrs. Stephen J. Koonce 286-1979
6732 Golfcrest Dr., San Diego 92119

SAN DIEGO BROMELIAD SOCIETY
1st Thursday, 8 p.m. Porter Hall Clubhouse (8425 Univ.), La Mesa
Pres.: Mrs. Don Birchell 466-7631
6070 Sarita, La Mesa 92041

S.D. CHAPTER CALIF. ASS'N NURSERYMEN
Second and Fourth Thursday, 7:30 p.m.
Pres.: Mr. Moto Asakawa 297-4216
5115 Linda Vista Rd., San Diego 92110

S.D. CHAPTER NATIVE PLANT SOCIETY
Pres.: R. Mitchel Beauchamp 477-8669
1841 E. 16th St., Apt. B, National City 92050

SAN DIEGUITO GARDEN CLUB
Third Wednesday, Seacoast Savings Building, Encinitas, 10 a.m.
Pres.: Mrs. Dorothy Reavell
1222 Santa Fe Dr., Encinitas 92024 753-4908

SAN MARCOS GARDEN CLUB
Pres.: Mr. E. C. Pferdner
1221 San Julian Dr., San Marcos 92069 744-0226

SAN MIGUEL BRANCH, AMERICAN BEGONIA SOCIETY
Second Wednesday, Porter Hall Clubhouse, La Mesa (8425 University) 8:00 p.m.
Pres.: Mrs. Peter P. Lee 239-3169
1852 31st St., S.D. 92102

SANTA MARIA VALLEY GARDEN CLUB
Second Monday, Ramona Women's Club House, 5th and Main, 9:30 a.m.
Pres.: Mrs. Winifred Posik 789-0531
723 E St., Ramona 92065

SANTEE WOMEN'S CLUB Garden Sec.
Pres.: Mrs. John Ainsworth 488-3342
844 Fanita Dr., Santee 92071

VISTA GARDEN CLUB
First Friday, Vista Rec. Center 1:00 p.m.
Pres.: Mrs. L. G. Farrell 724-6019
735 Mesa Ave., Vista 92083

VISTA MESA GARDEN CLUB
Second Tuesday, 7:30 p.m. Family Association Center
Pres.: Mrs. D. R. Gardiner 277-3635
8003 Linda Vista Rd., San Diego 92111

CALIFORNIA GARDEN
San Diego Floral Association
Casa Del Prado, Balboa Park
San Diego, CA 92101

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